

From a Water-Colour Drawing by T. R. Underwood, 1792.

ASHBURNHAM HOUSE AND THE PRECINCTS OF WESTMINSTER ABBEY.

By HARRY SIRR [F.], R.I.B.A. Essay Medallist 1883.

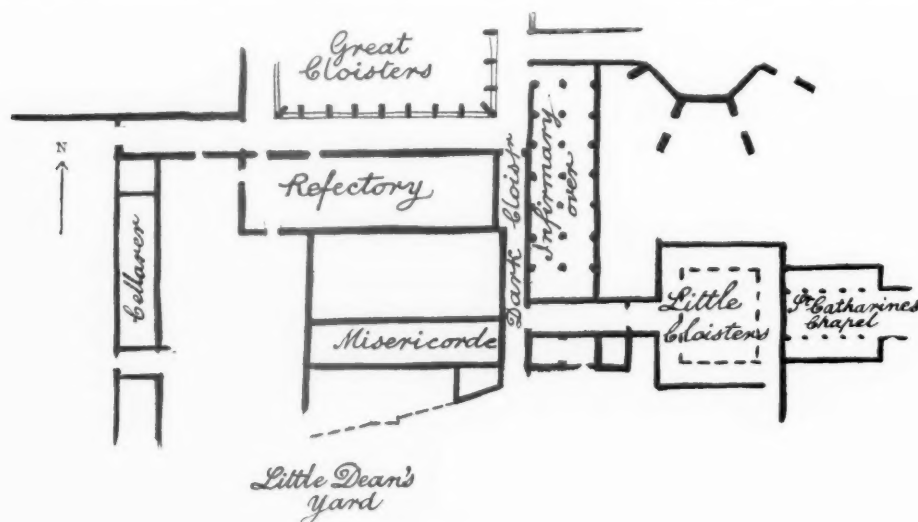
IN case the title of my Paper may not be sufficiently informing, it may be well to state that I have attempted in a measure for the later buildings something of the kind concerning the mediæval work presented in Scott's *Gleanings*. Aided by such authorities as Keepe, Widmore, and Dart, the public records, and the conclusions of more than one investigator, Scott published his book with separate notices of mediæval remains that are incorporated in later buildings. Chiefly, however, it concerns the Abbey itself—in truth the building of transcendent importance. Here, by reason of interesting associations, general plan, and work enriching it within, the dominating building is Ashburnham House, unique amongst those of the period handed down to the close of the nineteenth century. Homely but stately, and secluded from intrusion on the north of Little Dean's Yard, it was a residence for the surroundings more to be coveted than many important houses in the precincts of our English cathedrals.

The site was formerly occupied by the Refectory and Misericorde of the Abbey. The west end and the greater part of the north and south, or side, walls of the Misericorde were altered and form the lower part of the house; the north wall runs through the centre; the south wall is cased to form the south front. The site of the garden behind the house is separated from the Great Cloisters by the Refectory north wall. The passage way called the Dark Cloister, connecting Little Dean's Yard with the Great Cloisters, runs through the old Misericorde, which extended as far as the Infirmary of the monks, afterwards assigned as a schoolroom for the College, when the garden of the Infirmary became the College garden.

The premises on the north side of Little Dean's Yard were taken over by Westminster School

about twenty-seven years ago, and the residence eastward of Ashburnham House was soon pulled down and a new building erected in its place. From the standpoint of artist or antiquary the north-east angle of Little Dean's Yard is the poorer. The picturesque group of old roofs and dormers, a part of the elevation overhanging the yard, and the archway entrance to the Dark Cloister made an interesting corner. The adjacent wing of Ashburnham House had its own hipped roof, but the elevation was united to the overhanging projection, which was supported by an old wood bracket carved with scrolls and foliage. In earlier times the buildings were connected, and an intimacy survived: part of the superseded residence overlapped the mediæval remains which served as cellars for Ashburnham House.

The alterations to Ashburnham House were carried out rather slowly. It was already in the builder's hands in April 1882. Two external features, the porch and summerhouse, which added distinction to the plan, had not then been disturbed, nor had radical changes been made. Somewhat of a vista was possible from the porch across the forecourt through the house to the steps of a terraced garden. The summerhouse stood opposite the steps against the north wall



of the Refectory, as shown on measured drawing No. 1. On the axial line, which was at a right angle with this wall, the extreme distance measured 143 feet.

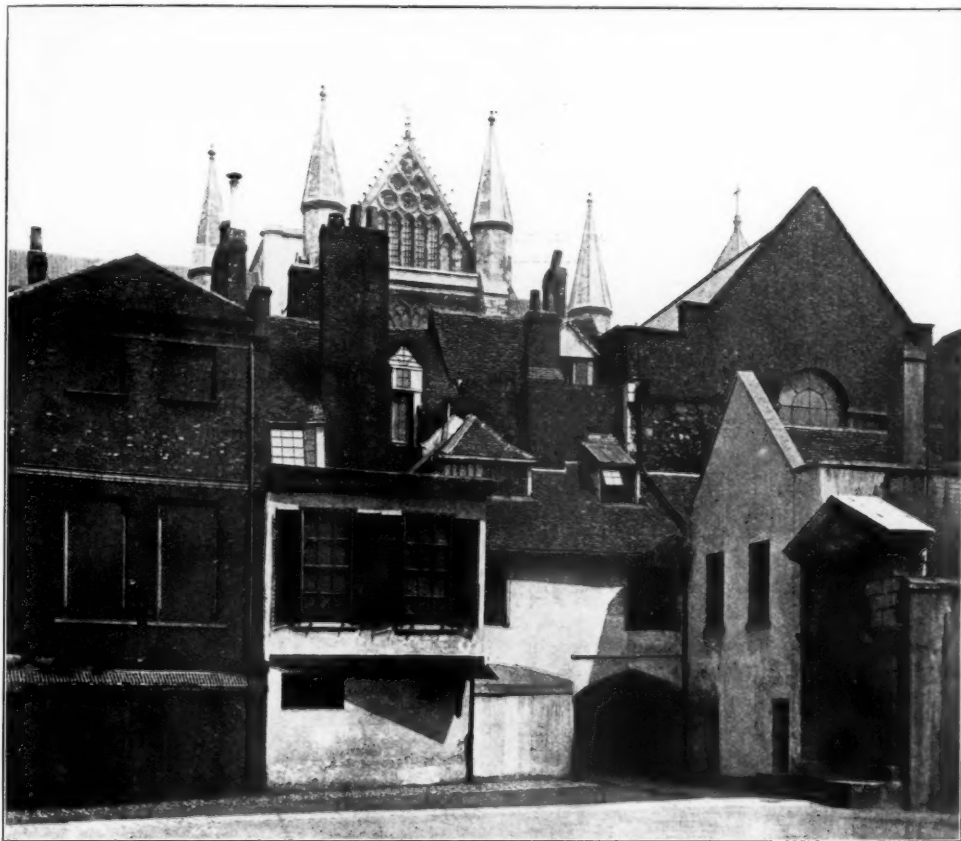
Next Little Dean's Yard the boundary wall had been pulled down, but within the site, and parallel with the house, wing walls on either side of the porch had been left standing, each with a window to the forecourt. These walls had helped to enclose roofed chambers against the boundary which it may be concluded served for the porter's use. The porch was prominent, but the roofs of the porter's lodging had been hidden by the boundary wall.* Two oval rings of bricks probably denoted the position of former window openings, one on the right and one on the left hand of the porch.

At the west end of the front a one-story erection had recently been taken down. Between the east wing and this projection had been an open court, 38 feet 6 inches by 20 feet 8 inches, paved with two kinds of wrought stone in simple geometrical pattern, bordered with flower beds next the

* Shown on Smith's plate of 1808 in Appendix to *Antiquities of Westminster*, J. T. Smith, 1807; and in a photograph taken in 1882 for the Society for Photographing Relics of Old London.

forefront below the windows on either side of the entrance doorway. The paving remains in an impaired state. Old wrought-iron casements, with ornamental fastenings and leaded glass, were in the windows.

The removal of the porter's lodging may have suggested clearing away the porch, a sturdy and straightforward piece of work, the very appearance suggestive of the days before a regular police. Measurements for the plan were secured with a sketch elevation at the end of one week; by the next Saturday the porch had been taken down. From that time the foreground has remained free of buildings. I believe the porch roof was of stone like the dressings.

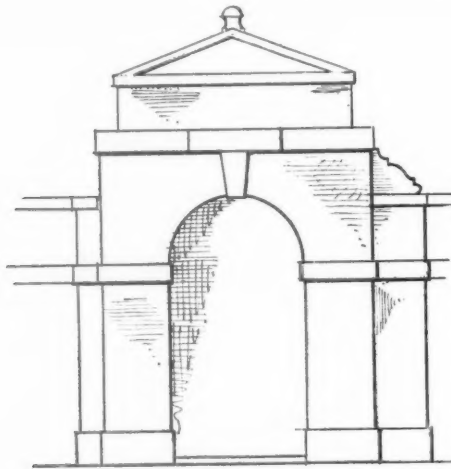


LITTLE DEAN'S YARD, WESTMINSTER.
From *Relics of Old London*, 1882

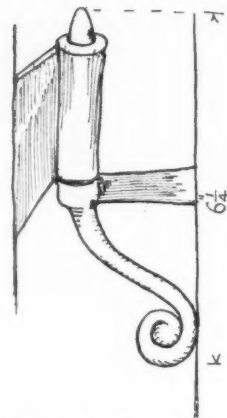
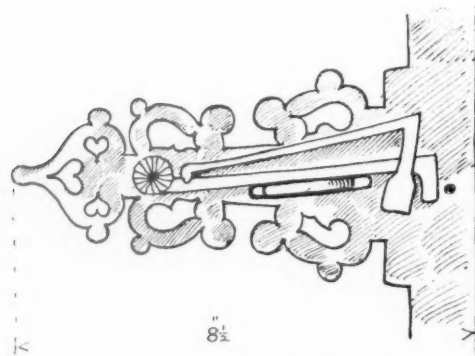
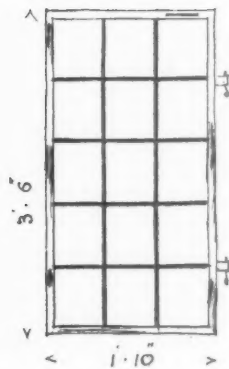
The drawing made by J. T. Smith a century ago shows the old tiled roofs with dormers, before the red brick front towards Little Dean's Yard was spoilt by the attie story. The external window shutters, which no longer existed when the School took the premises, had been necessary protections from the sun, and helped the homely appearance.*

* There is also a view in *Memorials of Westminster School*, C. W. Radclyffe, 1845. There is, besides, a very careful water-colour drawing, by T. R. Underwood, 1792, in

the British Museum copy of Welch's *List of Scholars 1788 (Alumni Westmonasterienses)*. A reproduction of this drawing is given at the head of this Paper, p. 193.



ASHBURNHAM HOUSE: PORCH, 1882.
From a sketch by the author.



ASHBURNHAM HOUSE: OLD CASEMENTS OF HALL, 1882.
From sketches by the author.

The garden front is shown by a measured drawing. The original height was but 27 feet from the level of the courtyard which it faced. Seen from the elevated garden the low proportion must have been very pleasing, the quiet note in keeping with the surroundings.* The facing is of red bricks, and the entablature (fifteen courses in depth), quoins, and central doorway are rubbed and gauged. Probably the windows were all mullioned and glazed in leaded squares, like those which remain on the staircase; the line of the original high-pitched roof between the peaks of the pavilions can be verified. It is fairly easy, therefore, to imagine the harmonious and dignified appearance of this elevation in the seventeenth century, when it was first set up.



S.W. VIEW OF LITTLE DEAN'S YARD.
From Smith's *Antiquities*, 1807.

The terraced garden elevated some five feet above the courtyard was a happy idea, obviating any feeling of oppression high surrounding walls might beget, while seclusion was still assured. The summerhouse was a pleasant shelter in the sunniest part. I believe the late George Godwin made the suggestion that possibly it was the earliest example of brickwork and stucco in England. Undoubtedly it was an early example, and the little design had been illustrated more than once in architectural works in the eighteenth century.† It is especially mentioned in the notice

* Indeed, it could be judged in 1882, notwithstanding the attic story.

† Ware, *Designs of Inigo Jones and others*; Bretting-

ham, *Plans, &c., of Holkham*, 1773; Batty Langley *Ancient Masonry*, 1736.

concerning Inigo Jones in the Architectural Publication Society's *Dictionary*. The structure was substantial; the columns, antæ, and side walls of red brickwork; the entablature mainly of stone with the frieze alone in brick. Triglyphs of wood, the material of their supposed prototypes, were planted on. The coffering within was vaulted in brick; without, the sloped roof was apparently of stone. The growth of ivy had been unrestrained and the slopes were thickly covered. All brickwork had been treated with a thin coat of stucco. This much needed repair, and the stonework of the cornice soffit had suffered from the action of atmosphere and weather. None the less, the preservation of the old summerhouse would not have been a difficult problem. The whole garden was lowered to the courtyard level for workshops and lavatories erected on a considerable portion of the area, and a good view of the front cannot now be obtained.

Written with measurements and notes before me, this slight retrospect concerns the exterior of the house chiefly as it appeared in the middle of June 1882. The interior had then scarcely been disturbed. Successive coats of whitewash and paint had much reduced the sharpness of enrichments and some mouldings, but the work had not suffered from neglect; the ceilings and painted surfaces were in good condition, and there was not a wood panel that had cracked or started.

The staircase, so well known for its intrinsic beauty, is the chief feature within the house. Approached through an archway from a long hall of low proportion, it is not until the platform is reached beneath the windows that a full view comes into sight. Clever planning, sense of spaciousness, the gracefulness of the cupola, and the life of the detail, point to the invention and scholarship of Inigo Jones. There is nothing of the kind which will bear comparison with it, either in this country or abroad.

It was held at the time of which I am speaking that the work was more like that of Gibbs than Inigo Jones, and during the last five-and-twenty years doubts as to authenticity have been frequently expressed. Sir Gilbert Scott is said to have held the opinion that the designs were not from the hand of Inigo Jones, and apparently started the doubts. Possibly some responsibility might be attributed to the inscription on Smith's plate of 1808: "This exhibits a part of Dr. Bell's house, with its Porch, said to be built by Inigo Jones." Even this shows the tradition which can be traced three-quarters of a century earlier had been handed down. The 1743 edition of Ware's *Designs of Inigo Jones*, and the edition undated, which is obviously earlier (possibly 1733), both include drawings of the staircase and summerhouse ascribing the designs to Jones.* Though not his contemporary, Ware lived sufficiently near his times to have received what must have been commonly known and reported. Batty Langley in 1736 bears out the tradition, and suggests from rumours that reached him that some of the work was carried out by Webb.

Ware identifies the designer of every work illustrated, with the exception of the front of the alcove in the dining-room of Ashburnham House. The absence of the designer's name in the engraved table of contents was clearly not an oversight. Ware may have been in doubt, or he may have known positively that the design was not from the hand of Jones. At any rate it seems as if he would not mislead, and the silence is in favour of his general reliability. The front is a pleasing use of the Corinthian order in wood highly enriched, but it obtrudes between one of the doorways and the chimney-breast. The vaulting ribs within the alcove when closely examined seem to have been broken away behind the cornice as though the springing had been at a lower level and some alteration afterwards effected, and yet, apparently regardless of any vaulting whatever, the room is set out with doorways centrally placed on either side of the chimney-breast. Ware's silence and the facts adduced constitute some evidence in support of the view that the alcove front is later than the rest of the work.

* Ware's plan of the staircase is wrong-handed (not reversed in engraving).



Admirably connected with the staircase, the ante-room, though the smallest, is the handsomest apartment of the house, set out with attention and architecturally treated, a designed interior of the highest merit. The view shows the doorway from the staircase, and one side of the room is given on a measured drawing.

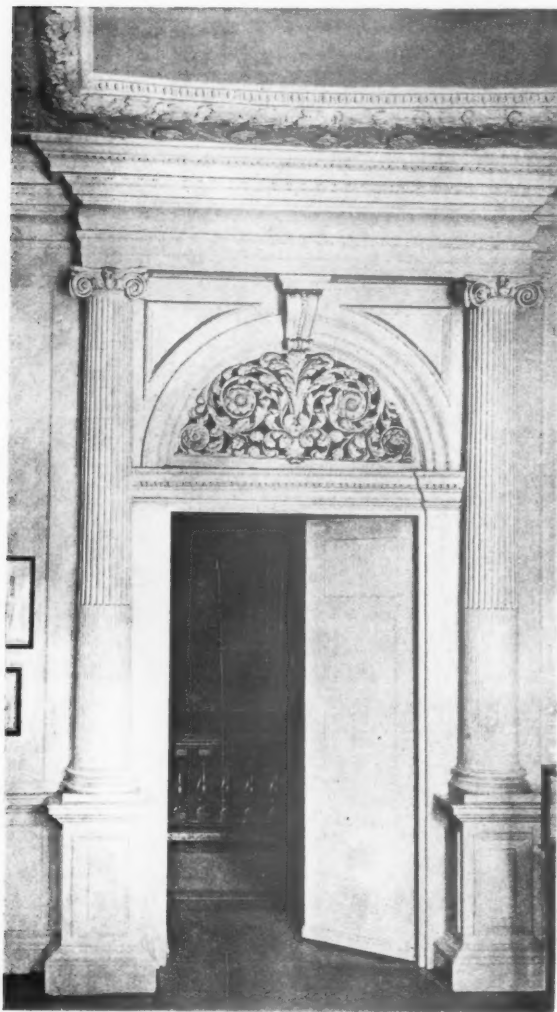
The cove or great cavetto in plaster is a distinguishing detail in the main order on the

staircase in the position of a frieze. It is also introduced effectively in the great drawing-room and in the small lobby adjoining the dining-room. The curves vary, partly owing to the sinking of ceilings, which is obvious on the staircase. I have taken some pains to remeasure these coves, and corrected the measured drawings in two places, giving the normal curves which seem to have been struck from centres.

The carving in the principal rooms and staircase attracts attention by its freedom and vigour. Some pieces for the eye to rest upon, flowing foliage in high relief, at the head of the staircase on the sides of the ante-room doorway, are especially striking. In contrast the large egg-and-leaf under the great string is chiselled somewhat archaically.

The plaster-work is some of the best of the period. There is that quality about it which distinguishes the wood-carving, recalling the power of Gothic work by reason of its natural force, unconscious virility opposed to coarseness, and capable of much delicacy.

With the exception of the staircase ceiling, all the panels of the ceilings are plain. The borders of the panels in the great drawing-room are elaborately enriched. A band of fruit and flowers in bold relief is carried round the large oval. The flat border of the oblong panels is covered with refined and delicate scrolls of flowing foliage, with tulip-shaped flowers. The room measures 37 feet 6 inches by 21 feet, and would be much improved were the oval panel domed, as shown on one of the drawings prepared for Sir John Soane's Academy lectures. The dome was necessarily removed for the additional story. Evidence of alterations in the timbering was discernible when flooring boards over were taken up in 1882. The attic floor on this side was 6 inches higher than on

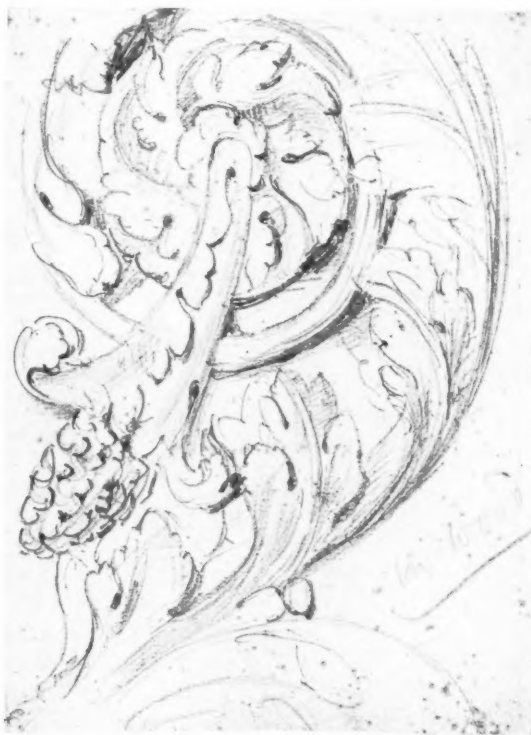


DOORWAY IN ANTE-ROOM, ASHBURNHAM HOUSE.

the other side of the house to accommodate the beams of the construction. The door architraves of this room are noticeable for the bold border of laurel leaves rendered with much feeling.

The house was the subject of discussion in the press in 1882 and surprise was expressed that the chimneypieces were unimportant features. The fireplaces are naturally emphasised by the arrangement of panelled wall surfaces, and there is a quiet dignity about them. In the great drawing-room, which is without a projecting chimney-breast, the wall surface above the dado is plain and the chimneypiece is an independently designed feature, but there is no attempt at fanciful prettiness. The original grates doubtless helped the appearance of the fireplaces; evidently they had disappeared many years before the house became part of the School. Since 1882 a shelf and consoles have been added to the hood-mouldings of the chimneypiece in the dining-room lobby at a level which shows they are foreign to the work. In the inner hall a doorway has been blocked and an unsightly fireplace introduced instead. The fireplace is detrimental to the old wood panelling, which has cracked in many places near the fireplace and flue, in the inner hall itself, and on the staircase. The panelled breasts remain intact in the small drawing-room and dining-room. Probably the present guardians of the house know that some of the stoves introduced are very unsatisfactory. These have caused unsightly discoloration and opened panels which mar the appearance of the old work. If twistings of panellings should begin, destruction will be hastened.

A simple and very effective chimneypiece of Adams' date remains in the small room on the west side of the ante-room. The interesting little stairway with elm treads which led from this room to the gallery of the main staircase was removed for alterations. The continuous newel and turned balusters were typically English.

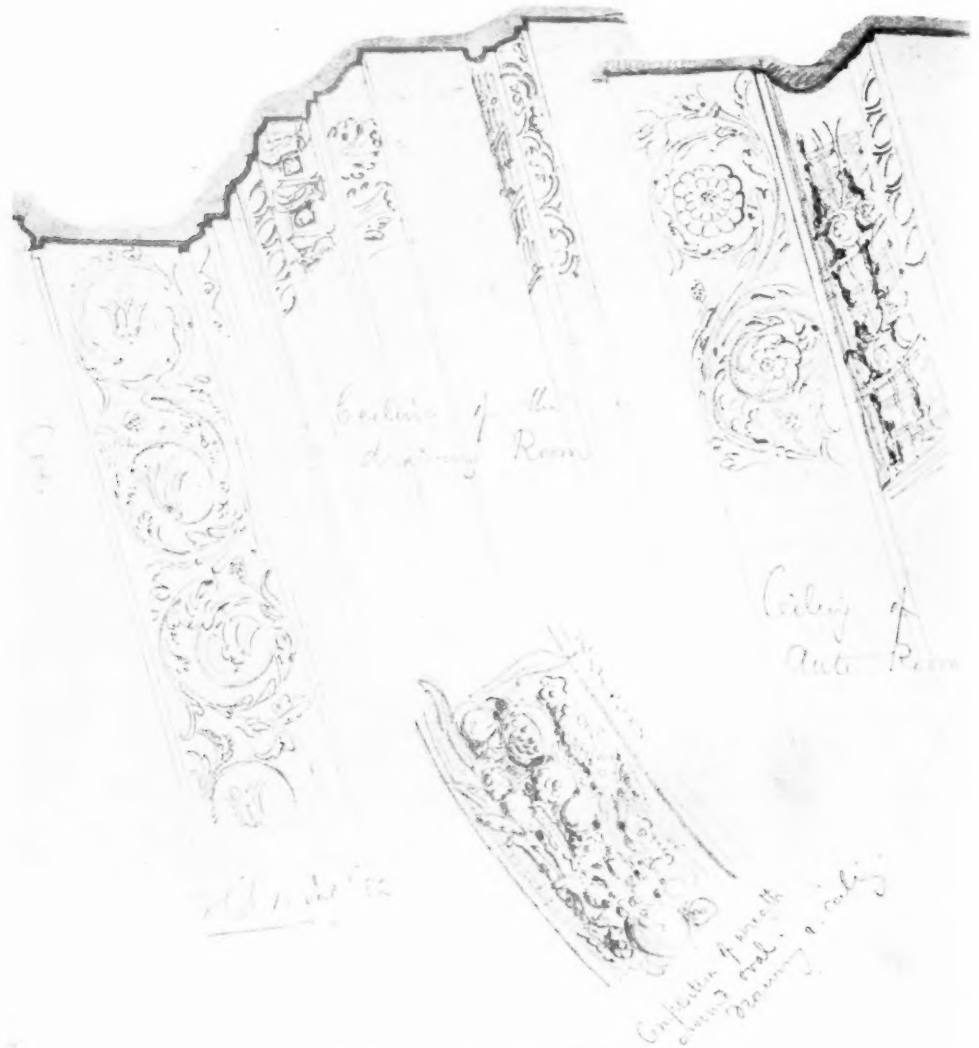


CARVING SIDE OF ANTE-ROOM DOORWAY.
From a sketch by the author.



EGG-AND-LEAF UNDER GREAT STRING.
From a sketch by the author.

I was under the impression that the entrance hall chimneypiece was of wood, and so noted the measured plan. It was covered with paint. I have since ascertained that the material is stone. With the exception of this chimneypiece and the casements of the hall, no interior features



ASHBURNHAM HOUSE: PLASTER ENRICHMENTS.

From a sketch by the author.

of Jacobean or earlier domestic work were visible. The outside bracket which supported the jutting or overhanging part in Little Dean's Yard was of a character which might be dated back to the reign of James I. or even Elizabeth.

The roof principals of the attic story were interesting specimens of carpentry of the middle part of the nineteenth century, with tie-beams severed at the ends to receive the feet of the

principal rafters and queen-posts or hangers of double boards, as the measured drawing shows.

The planning was naturally influenced by the mediæval work. The ancient walls are chiefly on the ground floor, refaced with brick as the thickness indicates. The offices adjoining the Dark Cloister were a portion which had not been greatly altered; fifteenth-century doors were hanging in one of the openings. Mr. Micklethwaite, from the features to be found of the twelfth, thirteenth, fourteenth, fifteenth and sixteenth centuries, expressed the opinion that the ancient building was as freely altered to suit the varying wants of its users while it remained the *Misericorde* as it had been since it became a house.

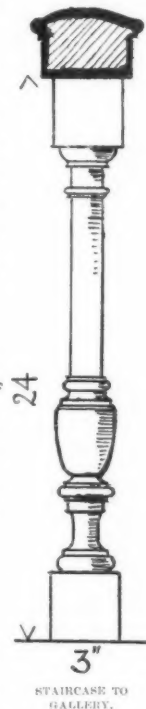
Looking now at the plans of 1882, apparently there were offices on each side of the entrance hall, and the main staircase was used for serving the dining-room. The greater part of the first floor was devoted to reception-rooms. Where then were the sleeping-rooms? Two rooms seemingly available on the first floor, and less than half a dozen attics would not have sufficed. The house had been altered internally on the east side, and the subsidiary staircase from the ground floor was inserted presumably to serve the added top story. The passage way from the great drawing-room preserved a connection with the adjoining premises, originally incorporated with the house, wherein doubtless bed-chambers were located. The former arrangement on the ground floor where the staircase was inserted could not be conjectured. No clue was afforded by the fragmentary paving of stone slabs, 12 in. square, but the jointing suggested that it was the remnant of a designed arrangement. The ground floor was much altered at the end of 1882 after the measured drawings were made.

The history of the house is fugitive. The present Earl of Ashburnham is unable to amplify facts usually related—viz., that a lease was granted at the Restoration by the Dean and Chapter of Westminster to William Ashburnham the Royalist, a younger brother of John Ashburnham, who was grandfather of the first earl. William Ashburnham died in 1679, having held the office of Cofferer of the King's Household, to which he was appointed after the Restoration. It is generally assumed that the house was built by one of the family.

I am indebted to Dr. Armitage Robinson, the present Dean of Westminster, for particulars of leases which enable me to outline some of the history.

The building must have soon been somewhat transformed at the Dissolution, for it was the residence of Dean Benson during the ten years in which there was a Bishop of Westminster, 1540–50, hence it became known as the Dean's House. The Letters Patent endowing the newly erected see mention the *buildings and houses* called the "*Frater Misericorde*."* Dean Benson never married, and possibly radical alterations for his accommodation were unnecessary. Subsequently, when the Abbey was very much impoverished, individual leaseholders doubtless altered or added to suit varying requirements.

In Queen Elizabeth's time the Dean's House was occupied by Lady Anne Parry,† afterwards by William Norrys, then by Sir John Fortescue, who can be identified as the Chancellor to Queen Elizabeth. James I. did not reappoint him, and just after the accession Fortescue addressed a letter to Lord Cecil from "my poor house at Westminster Abbey," 5th July 1603.‡ Other letters are addressed from his "poor house at Hendon." Compared with the great house



STAIRCASE TO GALLERY.

* 20th January, 32 Henry VIII. A.D. 1541. *Vide* Scott's *Gleanings*.

† I think she can be identified as one of the Ladies of

the Privy Chamber, widow of Sir Thomas Parry, Comptroller of Elizabeth's household.

‡ Lord Clermont's *History of the Family of Fortescue*.

at Salden, which he built at an outlay of £33,000 in the money of the time, the Dean's House certainly must have been quite small. In 1621 it was occupied by Fortescue's granddaughter, Jane Poultney. Then it went to Sir Edward Powell, 1628, who got a new lease in 1629. Powell can be identified as Master of Requests under Charles I. An order was made for transferring property, including the house at Westminster, to fresh trustees for the wife's benefit, 9th June 1640.* The year 1640 is the conjectured date of the work which we may think was designed by Inigo Jones.† It does not seem likely that extensive work would have been undertaken by trustees.‡ In all probability the house had already been made more stately by Sir Edward Powell before 1640. It may be supposed that any work carried out by him was effected by 3rd January 1633-4, when he wrote from Dean's Yard and presumably was living there.§

What happened during the Commonwealth is not known. Afterwards, when the lease was granted to William Ashburnham, he was already in occupation. Probably he secured the premises at the Restoration. Strong Royalist and adherent of Charles, he could scarcely have resided here during the Commonwealth. The lease, dated 3rd December 1662, was for forty years, with a stipulation that he should make no erection or buildings such as to annoy the other houses of the Dean and Chapter. Four years and a half later the lease was renewed for a like period to John Ashburnham, of Ashburnham, Sussex.

Of itself the distinguishing name would not imply that the house was built by a member of the Ashburnham family.|| The yearly rent was about £14.¶ Seventy years later the premises were let for £205 per annum. Difference of money value alone would not account for the larger figures, and it might be conjectured that the house had been much improved. Inigo Jones had died in 1652. If the improvement was the work attributed to him and supervised by Webb it was completed by 1672, the year of Webb's decease. This would place the date between 1662 (December) or 1667 and 1672, which is at variance with the conjectured date (1640) generally acknowledged. Direct evidence alone can determine the precise date. Believing the designs to have been from the hands of Inigo Jones, there is really nothing about the work which would render improbable the earlier dates 1633-40, the later dates 1660-70, or the intervening years.**

The old front paving, I think, affords a clue to the plan in Elizabethan times. It gives the size of an oblong forecourt evidently between two wings. A slight break in the front (denoted on the first-floor plan) which coincides with the paving marks the position of the missing wing. The paving was left, but the wing was pulled down, otherwise in the later work one of the two essential windows of the ante-room would have been impossible and the kitchen light inadequate.

I have made a sketch plan of the main walls of the Misericorde, with forecourt, axial line, and east wing, and have shown the supposed missing wing as it would fit the break in the front wall.†† The plan thus arrived at I conjecture shows in a crude form the Dean's House.

The entire site and the house in outline fifty years after the Restoration is shown to a fairly large scale on "A drawn plan of the Cloisters and Westminster School, with Dean's Yard and parts

* *Calendar State Papers, Domestic, Charles I.*

† *Architectural Publication Society's Dictionary. Papworth, Renaissance and Italian in Great Britain* (1883).

‡ In 1645, 18th November, an Ordinance of Parliament was made for ordering, directing and disposing of the rents belonging to the College and Collegiate Church of Westminster, providing the same extend not to the letting leases of any houses or lands for above the space of three years.—*Harleian Miscellany*, vol. ix. p. 545.

§ *Calendar State Papers, Domestic, Charles I.*

|| If such were the case, it is remarkable that no records exist amongst the Ashburnham MSS., a very carefully preserved collection and one of the richest in the country. In the leases granted to the Ashburnhams it is still designated the Dean's House. Apparently after the first Earl of Ash-

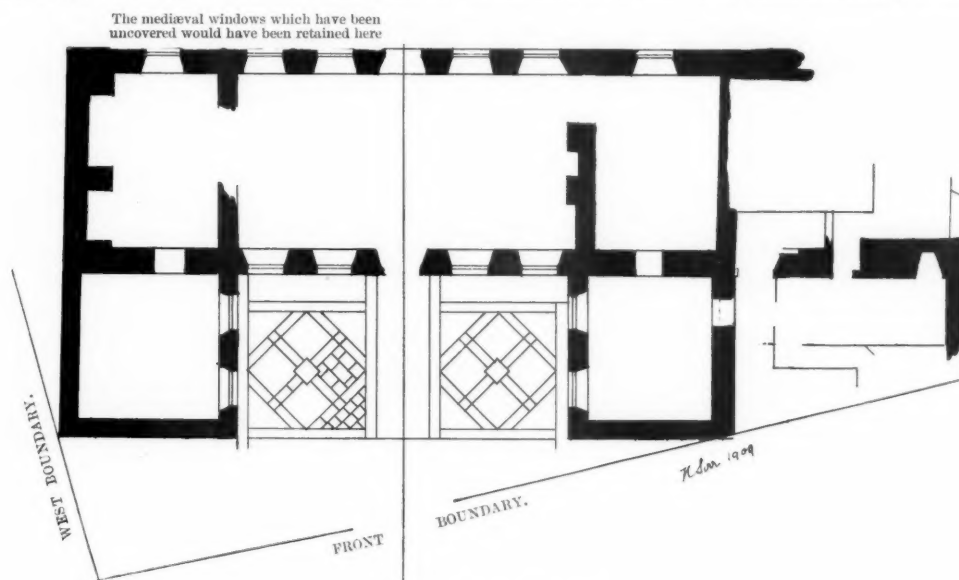
burnham (John Ashburnham's grandson) resided here in the reign of Queen Anne, the house became known as Ashburnham House. Mentioned in *Magna Britannia* and Hatton's *New View* in List of Noblemen's Houses—"The Lord Ashburnham's in Little Dean's Yard."

¶ The Dean's house and the adjoining premises were demised by the Dean and Chapter to William Ashburnham for a term of forty years at the several yearly rents of £13. 16s. 8d., 3s. 4d., and 5s. by two indentures dated 14th May 1667.—Russell Barker's *Life of Busby*.

** The Banqueting House, Whitehall, was begun in 1619 (and finished within three years).

†† The missing wing where it hit the west boundary would have controlled the projection of both wings just as much as the existing wing where it meets the front boundary.

adjacent" of the date 1710* [see copy, p. 207]. The forecourt here agrees with the size of the old paving, though it is plotted off the axial line and consequently not centrally with the entrance and porch. From the map it can be gathered that the Dark Cloister was a passage way under the house, and that a portion of the premises on the other side of the cloister adjoined the School entrance. What appears to be an inset dwelling in the garden, though clearly part of the premises, had a doorway into the Dark Cloister. Possibly this was intended for the accommodation of a secretary. The overhang next Little Dean's Yard is indicated; from its appearance, the supporting bracket which survived until 1882 suggested that this portion dated back to the time of Elizabeth or James I.† The porch and adjacent buildings are also shown. A dotted line appears to represent a screen with a doorway squaring the forecourt on the west side.‡ The garden is terraced with the flight of steps on the axial line just as it remained in 1882. The summerhouse§ is not



CONJECTURAL PLAN OF DEAN'S HOUSE.

shown, and the two steps at the Great Cloister doorway would not have sufficed; but the plan of the house was not intended to be in great detail or the internal arrangement would have been indicated.

A report of the Crown Surveyors sent to the Treasury, dated 11th December 1729, led to the house being made a repository for the King's and Cotton Libraries. "We think it our duty to acquaint you," they wrote, "that we have heard of a house in Westminster by its situation much more safe from fire,|| and more commodious in all other respects, belonging to Lord Ashburnham,

* Crace Collection, B.M. Note in MS. on the map to the effect that it was published by W. Dickenson 1710, engraved by J. Kipp. I have added the words "The Dark Cloister" to the passage which is a continuation of the East Walk of the Great Cloisters, the name by which it is known.

† In any case I think it could not have been later than the Proclamation of 16th August 1661, forbidding the erection of any new buildings in London or Westminster except on former foundations, all such to be built of brick or stone without jutties or overhanging windows.—*Calendar State Papers, Domestic*.

‡ This arrangement evidently survived at the date of the large scale ordnance map of 1873, which shows the plan of the house in miniature and division walls in the roofed portion behind the screen. Possibly this was the arrangement up to 1882 until the forefront was opened out to view.

§ The summerhouse is given by Brettingham and Batty Langley as well as by Ware, and was identified as easily as the staircase and dining-room alcove.

|| Than Essex House.

who is willing to let it to his Majesty, his Lordship paying all duties and outgoings whatsoever, at the rate of £205 per ann: and that the charge of removing the books, making shelves, &c. may come to about the sum of £100.”*

An explanation of the greatly increased rent may be offered, though not insisted upon. When Bentley was appointed King's Librarian in 1694 a suite of apartments had been assigned to him in St. James's Palace. His mastership of Trinity College, Cambridge, commenced in 1700, and thenceforth his home was at the College.† It is quite certain, however, that he made use of Ashburnham House, for he was there with his family when the fire occurred in 1731. From the fact that the Treasury were merely yearly tenants, it would appear that the house was but a temporary repository for the libraries. Lord Ashburnham may not have disturbed or dismantled the interior; possibly he let the premises furnished, and the rent may have been fixed accordingly, as the arrangement was made that he should pay all duties and outgoings.

An account of the fire is given in the Report from the Parliamentary Committee appointed in consequence of damage to view the Cottonian Library 9th May 1732. “On Saturday morning, October 23, 1731, about Two o'clock, a great smoke was perceived by Dr. Bentley, and the rest of the family at Ashburnham House, which soon after broke out into a flame: it began from a wooden mantle-tree's taking fire, which lay across a stove chimney, that was under the room where the manuscripts of the Royal and Cottonian Libraries were lodged and was communicated to that room by the wainscot, and by pieces of timber that stood perpendicularly upon each end of the mantel-tree. They were in hopes at first to have put a stop to the fire by throwing water upon the pieces of timber and wainscot where it first broke out, and therefore did not begin to move the books so soon as they otherwise would have done. But the fire prevailing, notwithstanding the means used to extinguish it, Mr. Casley, the Deputy Librarian, took care in the first place to remove the famous Alexandrian manuscript and the books under the head of Augustus in the Cottonian Library, as being esteemed the most valuable amongst the collection. Several entire presses with the books in them were also removed, but the fire increasing still, and the engines sent for not coming so soon as could be wished, and several of the backs of the presses being already on fire, they were obliged to be broken open, and the books, as many as could be, were thrown out of the windows.”

The Crown Surveyors also reported to the Treasury, with an estimate of the damage to the house amounting to £574 19s. 11d. As many books and manuscripts were sadly injured by water, the decorations of the premises likewise must have suffered considerably from attempts to extinguish the fire. It would be reasonable, therefore, to presume that the estimate did not relate to structural work alone.‡

The Treasury authorised, 30th May 1732, the conclusion of an arrangement with Lord Ashburnham by which he was to receive the estimated amount of the damage in money, and from 24th June (1732) free and discharge his Majesty from any further demands in relation to the house, which, in the opinion of the Crown Surveyors, was not unreasonable, “as it was entirely owing to Lord Ashburnham, who did not insist thereon, that a lease was not entered into for a term of years.”

The Parliamentary Committee had related that they viewed the “ruins of Ashburnham House,” intending of course to convey that their inspection of the books and manuscripts covered incidental damage. The expression is loose; taken literally it might be supposed to imply that the house had been destroyed.

* *Treasury Papers.*

† D.N.B.

‡ *Treasury Papers.* The Surveyors who reported in the first instance were the Hon. Richard Arundell, Esq., Surveyor-General (and Surveyor of his Majesty's Roads); Thomas Ripley, Esq. Comptroller; and William Kent, Esq.,

Master Carpenter. The two former associated with Nich. Du Bois, Esq., Master Mason, reported upon the damage by fire. At this time Nicholas Hawksmoor, Esq., was Secretary, and Mr. Isaac Ware, Clerk to the Board of H.M. Works. (*Books of the Board* in the Public Record Office.)

I am afraid considerable misapprehension has led to erroneous inferences. Frequently it is stated that Lord Ashburnham had sold the house to the Crown, and it is generally held that the greater part was destroyed by the fire.* The Crown had possession two years and a half, and merely rented the premises, as I have already shown. The plan of 1710 clearly shows the extent of the premises before the fire. The house could not have been larger. The garden front remains, the first floor is intact, and the window openings in the forefront prove the impossibility of another wing which might have disappeared. It is never suggested that the work is restored; on the contrary, it is implied that much is lost; but the valuation of the damage hardly bears out the conclusion that the house is but a remnant of former stateliness.†

Dr. Bentley and his family were residing here. Not improbably the libraries were lodged in an apartment near the Dark Cloister and adjoining the somewhat bare room next the small drawing-room. Thus, the fire would have originated near two rooms, which are entirely devoid of interest, eastward of the inner hall. The rooms are *en suite*, part of the planning of the seventeenth century, including the staircase, for which the garden front was designed. It may be concluded that the original finishings have disappeared, and the fire would account for this, and also the bareness of the room on the east of the small drawing-room.



ASHBURNHAM HOUSE: TRUSS UNDER JUTTY.

Ashburnham House was never occupied by a prebendary till after 1740, when the two prebendal houses by St. Margaret's Churchyard and next the north aisle of the nave were pulled down. Dr. Armitage Robinson has kindly furnished me with this information. Dean Stanley relates that the house in 1739 reverted to the Dean and Chapter, and was divided into two prebendal houses.‡

Here, then, is the explanation of the severance of Ashburnham House proper, shown on the measured drawings, from the apartments branching eastward and returning by the side of the School Doorway, which were taken down in 1882. Their elevations, altered from time to time as the old views prove, were interesting to the last, and in former days they were evidently in studied harmony with the main house. I have remarked once or twice upon the old bracket under the juttie. Much covered with paint, the front carving had become indistinguishable, but I thought the bracket some evidence of the date of the superstructure. Yet it is noticeable that a bracket shaped on the back of different outline, fashioned rather in the manner of strapwork, can just be discerned on Underwood's water-colour drawing of 1792. Possibly it became weak and an old bracket from elsewhere was inserted to take its place, for the bracket I sketched certainly was old. The apartments under consideration, when separated from Ashburnham House, constituted one of the residences referred to by Dean Stanley. Mr. Turle, the Abbey organist, was the last occupant. The extent of this dwelling can be discovered by comparing the plan of 1710 with the measured drawing of 1882, but the northernmost apartment on the west of the Dark Cloister was used in connection with

* "The greater part was burnt in 1731, two rooms and a staircase and an alcove in the garden remain."—Architectural Publication Society's *Dictionary*.

Accepting the house as an authentic work which remains one of the most beautiful of his art, the notice of Inigo Jones in the *Dictionary of National Biography* proceeds, "although it was partly destroyed by fire in 1731."

† Mackenzie Walcott states that the Cottonian Library was housed here "in a handsome gallery within the King's Library and adjoining the south cloister of the Abbey."

Memorials of Westminster, 1849. Vide also Scott's *Gleanings* under the "Modern Buildings." There is no sign of a building adjoining the south cloister on the plan of 1710. Apartments abutting on the *Dark Cloister* possibly may have been prepared to accommodate the libraries, with the advantage of an approach independent of the main entrance of Ashburnham House. The Parliamentary Committee refer to "the room where the manuscripts of the Royal and Cottonian Libraries were lodged."

‡ *Memorials of Westminster Abbey*.

the training of the Abbey choristers, I believe. The internal walls on the ground floor are shown on the largest scale ordnance map of 1873. If this were enlarged, a fairly accurate plan, with Ashburnham House on the west, might be compiled, which would of course show the wall dividing the garden.

The garden was of greater extent westward in 1710; in fact the terrace occupied the whole site of the Refectory.* Only one of the two doorways in the Refectory wall, that which was then in use presumably, is shown. When the terrace was shortened the doorway went with the part surrendered. A covered way was afterwards made to the Great Cloisters through the other doorway, which exactly suited.† The frontispiece of Scott's *Gleanings* gives a view of the wall next the cloisters, showing both doorways; all that could be related about the Refectory is recorded in the text, and the outline is indicated on the general plan of the Abbey and its buildings.

Had the contributors who furnished antiquarian information for Scott's *Gleanings* been acquainted with the plan of 1710 (drawn plan of the Cloisters and Westminster School, with Dean's Yard and parts adjacent) most probably it would have been utilised. Mackenzie Walcott and Weare both briefly dealt with the Great Malt House or Long Granary of the Monastery (which Widmore attributes to Litlington), "a building elevated on a substructure having a large central tower and a line of fine windows in two stories." They gave references, including the engraved view by W. Courtenay dated 1758 and 1760,‡ and an account of the subsequent discovery of some of the foundations and substructure in 1815 published in the *Gentleman's Magazine* with illustrations. The much earlier plan of 1710, to which no reference was made, not only gives the entire plan, but shows the actual position of the building, then the Dormitory of the King's Scholars, to which use it had been converted when the College was founded. It had become ruinous: this plan, prepared to show the site of the New intended Dormitory, entitles it "the Present old Dormitory." Adjoining, at a right angle, the College Brewhouse and Bakehouse are shown facing Dean's Yard, then called Great Dean's Yard, and considerably smaller than Dean's Yard of later times and the present day.

Sir Edward Hannes, an Old Westminster and physician to Queen Anne, bequeathed £1,000 towards rebuilding the Dormitory on the old site in Dean's Yard, and enjoined the Dean and Chapter to consult Dean Aldrich and Wren. Wren, who found it impracticable to rebuild on the old arches, was adverse to spending money on repair. Both the testator and Dean Aldrich died in the very year in which the plan was prepared to show Wren's proposed building on a site in the College Garden. Much trouble ensued, and eventually litigation over the proposal, and it was not until 1721 that the Lords gave a decree in favour of the Garden site. Subscriptions were raised, and the matter was left in the hands of the Earl of Burlington. Wren's design was abandoned. No doubt the building was erected according to Lord Burlington's ideas, but with the assistance of an architect. The plan, however, was derived from the Granary. It is simply a very long room on a vaulted substructure, the latter originally left open like a covered playground, and since enclosed. The substructure may have been adapted from Wren's plan, but Wren adopted the leading dimensions of the old building for the upper floor, which was the main consideration. So well did the old Granary suit the purpose until it needed extensive repair.

Sometimes it is asserted (upon what authority I have not discovered) that the old Dormitory was repaired, and housed the King's and Cotton Libraries after the fire at Ashburnham House.

* The axial line of the house is at a right angle with the south wall of the Refectory in its centre according to the plan of 1710.

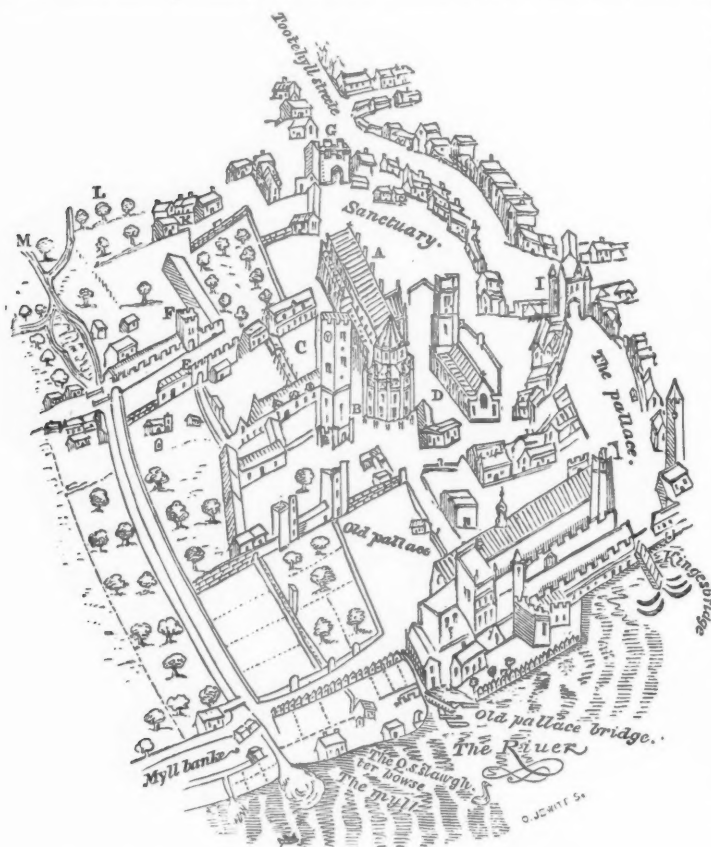
† The house was isolated from carriage communication, and the way made it possible to reach a carriage under cover by way of the cloisters.

‡ Welch's *Alumni Westmonasteriensis*. The reference supplied is to the edition of 1852. But the edition of 1788 has the views. The British Museum copy I have previously referred to in connection with the extra illustration inserted.

The Doorway at the foot of the steps giving access to the School is often attributed to Inigo Jones. It was not until 1734, eighty-two years after his decease, that the Chapter agreed to contribute £50 towards the expense of taking down the old and putting up a new door and Doorcase, and the old plan is evidence that it could not have existed in 1710. The Steps, which had been there most probably from the foundation of the College, were renewed seventy years before

the Doorway was rebuilt. Busby's account book, 1664, has an entry of £4 for making the "new Staire by the Schoole."*

Busby was responsible for the room at the head of the steps called "The Museum." It was intended as the Library, and so used, "built and fitted by me," according to Busby's will (1695) "at my own great costs and charges." The ornamental ceiling, door joinery, and fitted bookcases are the principal features. The ceiling is a very fine example of Italian treatment under English influence, and the woodwork is elaborately carved. In appearance the work is later than that of Ashburnham House, more like designs from the hand of Wren, but generally attributed to Inigo Jones. Busby's account book with expenditure on the school repairs and fittings gives some payments in 1656 possibly concerning the



PLAN OF THE PRECINCTS OF WESTMINSTER ABBEY, FROM A MAP OF WESTMINSTER, UNDATED, BUT PROBABLY OF THE TIME OF QUEEN ELIZABETH.
From Scott's Glazings.

A, Abbey Church; B, Little Dean's Yard; C, Cloister; D, St. Margaret's Church; E, Tower over entrance to Little Dean's Yard; F, Granary and Brewhouses; G, Gatehouse; H, Broad Sanctuary; I, Gate to Palace Yard; K, Almonry; L, Orchard; M, Stream of Water.

Library: a carpenter's bill £104, bricklayer £73. 15s., and an unnamed carver, £26; heavy items bearing in mind that Busby's stipend as prebendary for one year (1664) was £28, and as headmaster £20. In 1659 he paid Ad. Osgood † "in full for Presses and seats for Bookes in the Library of the Schoole the Summe of eightene pds." The next year the same creditor had £13. ‡

* *Memoir of Richard Busby*, G. F. R. Barker, 1895.

† Probably Adam Osgood, who subsequently was clerk of works to the Dean and Chapter. He is mentioned in the Chapter Book as early as 26th April 1662. He and his wife

are buried in the north cloister. *Vide Chester's Registers of Westminster Abbey.*

‡ *Memoir of Richard Busby*, G. F. R. Barker, 1895.

The elevation facing the College garden has been altered, as may be seen by comparing T. R. Underwood's water-colour drawing of 1792 [see *headpiece*, p. 193] with J. R. Smith's view of 1808. The earlier view shows almost the whole width of the front broken forward 9 inches or 14 inches, with flush stone quoins alternating with the brickwork and returning on the ends of the thick main wall.* This wide projection is covered by a segmental pediment rising from a stone cornice some distance above the eaves. The cornice returns properly on the ends of the main wall, which is carried up a few courses above the pediment and finished with a segmental gable having a tall finial on each side. A segmental band of stone immediately above the pediment and following its curve is connected with the gable coping by a large keystone. Only the moulded work of the pediment and dressings appear to have been of stone.

The portion of Ashburnham House by the School Entrance had an elevation of two stories next Little Dean's Yard, with two gables rising from a horizontal band at the plate level. The gables were connected with brickwork between them finished horizontally at about two-thirds of the height, and there were two shuttered windows on the first floor, below the band and central with the gables. The simple elevation grouped well with the projecting stone Doorway of the School, the long curve of a ramped wall rising with the steps to the Ionic portico, and the high roof and front of Busby's Library towering behind.†

The drawing from an Elizabethan map, really a bird's-eye view, of the Abbey and surroundings, reproduced in Scott's *Gleanings*, shows the site of Little Dean's Yard free of buildings.‡

In Queen Anne's time it was a mere passage way from Great Dean's Yard giving access to Ashburnham House and the opposite premises and leading to the School and Dark Cloister. The premises with walled gardens or courtyards opposite Ashburnham House were cleared away about the year 1790. The present open space forming Little Dean's Yard was then made and three houses were built, as shown in Radclyffe's drawing of 1845.§ One of these has been rebuilt in recent years and the harmony of the block destroyed.

The Elizabethan map shows a gateway in the position subsequently occupied by the porch of Ashburnham House.

The Little Cloisters as known doubtless were formed when the house overlooking the College garden was built, according to Radclyffe, in 1689 by Busby, who intended to retire there in his old age, but never seems to have occupied it. The ceiling, of similar character to that in the Library, is said to have been given him by some of his pupils. The prebendal houses carried over the north and east walks of these cloisters in all probability were contrived at the same time.

I feel sure much further information might be gathered concerning the precincts of the Abbey, and I would suggest as subjects for measured drawings the large Schoolroom, and the doorway from the Star Chamber, Busby's Library and its bookcases, and the Entrance, and any work of interest in the prebendal houses.

NOTE.—The writing to the scales for profiles on the measured drawings of Ashburnham House denotes that they are one quarter the actual size. This is the fact when reading the original sheets, 30 inches by 22 inches, imperial size, which have necessarily been reduced; but the scales themselves, of course, still stand as the true scales of profiles.

* Remains of this treatment are discernible on the north side of the opening at the head of the flight of stone steps leading up to the School from the Doorway.

† All shown on T. R. Underwood's water-colour view of 1792.

‡ The map is not altogether reliable. The Misericorde buildings are not shown, nor is the Chapter House.

§ *Memorials of Westminster School*, C. W. Radclyffe, 1845.

WITH SHARE AND MATTOCK.

By JOHN W. SIMPSON [*F.*].

Read before the Northern Architectural Association, Newcastle-upon-Tyne, 8th December 1909.

"I' a stubb'd Thurnaby waiste."—TENNYSON, "Northern Farmer."

"CONFERENCE doth both lerne, teach and exercise at once," says Montaigne, and it is the pleasant custom of architects, as of most other serious professions, to form themselves into Societies, which meet now and again for the reading and discussion of papers concerning their especial craft. As this custom is of some antiquity, and shows no sign of disuse, we may assume that it has given reasonably fair results in return for the labour bestowed upon the preparation of the aforesaid papers and the inordinate patience required of those who listen to them. Indeed, the exercise of the latter virtue cannot but be most profitable to those of our trade, whose daily duties demand its very perfect quality. That your President should have distinguished me by his invitation to address you to-night shows his great faith in the degree of tolerance attained by the Society he so ably directs, and I will endeavour not to abuse his confidence.

The Northern Farmer's words which I have chosen as the title of my paper—you will remember Ruskin's reference to them as an instance of the good work of the world done in pure and unvexed instinct of duty—seem to me to suggest so well the quiet, dull task which we architects have to accomplish without reward of notable result that I shall venture, at the risk of your surprise, to commend to you the merits of the Ploughshare and the Hoe, two instruments not usually included in an architect's equipment. For in the affairs of our profession, as we now know and practise it, there has been, and still remains, much waste land to "stub," ungenerous ground, rendering but slow return to the courageous labour which is ever breaking it to husbandry and keeping down the growth of evil weeds. This need for constant "stubbing" is dispiriting enough at times; for while some stand aside and sneer at the scanty outcome of so long a toil, others become obsessed with the mere mechanics of the operation and mistake the means for the end. A wide and philosophic review is needed now and then to compare the half-forgotten past with the still unachieved future, that the workers may keep a brave heart and be inspired with fresh loyalty to their common enterprise. For if the Share and the Mattock be neglected, the hope for Harvest is but vain.

I have introduced my subject by a metaphor—with which I will trouble you no further—rather than by an apology, the better to explain the aspect from which I wish to suggest its consideration. You will have already guessed that "Thurnaby waiste" is the everyday, bread-and-butter business of our profession, that hard-won soil whereon we nurture our aspirations for a noble fulfilment of our art; and that its "stubbing" is the task of our Royal Institute of British Architects and its "Allied Societies," of which your own Association is among the most venerable—there are but three, I think, of earlier foundation—and the most vigorously administered. It is precisely of its work in this direction that I propose to speak this evening, rather than of less homely, if perhaps more attractive, artistic ideals. The question "Of what practical good is the Institute?" is one that we too often hear asked, and I shall try with great deference, as one of the least of its apostles, to offer you an answer to that inquiry.

No one of our calling who has not been "born with a silver spoon in his mouth"—and, alas! fairy godmothers are rare and baby architects are legion—can regard without personal interest that system of competition which has become, for good or for evil, so closely allied with the getting

of work. It is seldom nowadays that a public building of any importance is erected without an invitation being first issued to architects to submit designs for comparison and selection upon their merits. There is much in favour of the method. In no other profession has a young man so great an opportunity of distinguishing himself in open contest with his seniors, and of obtaining employment at the outset of his career; in no other profession can he continually exercise his mind upon the solution of the higher problems of his calling, developing his ability while striving for his livelihood, instead of growing rusty and discouraged by lack of occasion for practical activity.

Naturally there are drawbacks, the greatest, perhaps, the temptation to shorten the period of training in order the sooner to gain monetary reward, which produces a swarm of ill-equipped adventurers, who lower the general standard of attainment in their art and gamble hopelessly for the chance of prizes beyond their reach. As to the "cost to the profession," so often urged as an argument against competitions, I confess myself but little impressed. I have heard it seriously advanced that the value of the wasted work in a competition is frequently far greater than that of the commission to be earned by the successful competitor. The reasoning is quite fallacious: the work is not wasted if it has caused a large number of young men to thoroughly study a subject with which they were unacquainted; and the true estimate of its cost is not what it would involve to have so many drawings produced at remunerative rates, but, what the authors would have earned had they not been engaged upon them! In by far the greater number of cases they have profitably occupied what would have been otherwise idle hours, and the few shillings for strainers and paper—which as a pretty old competition hand I may be allowed to say was all my essays used to cost me—is but a light price to pay for the experience gained, to say nothing of the inestimably precious habit of strenuous work. "Lottery," too, is a favourite term of disparagement. Now, anyone who engages in competition in the spirit of one adventuring in a lottery may rest assured that fortune will not favour him. The closer analogy is that of a race wherein, if you know the intending runners, you may place the winners upon their "previous form" with reasonable accuracy. I will not deny a spice of hazard—and what then? Human nature being what it is, we must all have hope as a stimulant to endeavour, and a sporting instinct is no bad basis for the larger philosophy of life.

But the suggestion of gambling reminds me of a time, well within my own recollection, when architectural competition was indeed a very game of chance, where, moreover, the most part of the unfortunate competitors were playing against clogged dice! To revert for a moment to my titular parable, I would ask you to remark here a considerable stretch of ground cleared of tares by the patient labour of the Royal Institute. Here, surely, has excellent "stubbing" been done!

It is an accepted condition by promoters of competitions nowadays that a competent Assessor must be appointed, and it is a rare exception for the result to be decided otherwise than honestly. May I add that the disposition of some competitors to question the justice of the Assessor's award is to my mind altogether regrettable and short-sighted? If persisted in it may cause promoters to ask whether it be worth while to appoint Assessors if the result of their desire to act fairly is to provoke public attack. Reflection will, I think, show that lack of loyalty cannot fail to react to the disadvantage of the dissentients themselves.

One word before leaving this important topic. Competition, as society is constituted, we cannot avoid, whether it take the form of striving to obtain commissions by patronage and influence, or of exhibiting proofs of skill to impartial judges. The latter method prevails in our own profession, the former in some others, and I see no reason to wish for an exchange. Our procedure in such matters is the envy of our Continental brethren, who are greatly bedevilled by that very "jury" system of assessing which some among us are anxious to introduce here! If they succeed they need not hope that promoters will allow them to compose their jury wholly of archi-

fects; laymen will presently be appointed to act with them, as abroad, and the last state of the competitor will be greatly worse than the first. It was gratifying to me when in Paris, last May, as representing the architects of Great Britain and Canada on the Commission which drew up a code of Regulations for International Competitions, to find the respectful interest paid to the views I was instructed to put forward, and to my description of the way in which we conduct competitions in this country. My report on the matter to the British Section of the Comité Permanent will be found in the *JOURNAL* of the R.I.B.A.*

This Standing International Committee, composed of architects representing some twenty-two different nationalities, including Japan, the United States, Mexico, and other distant countries, and originally constituted, as you perhaps know, for the better organising of the International Congresses, is becoming a very useful and influential body. The advantage of mutually comparing the methods and ideas of different countries is obvious, and the unanimity with which the Committee is consequently able to present its views to the various authorities with which it has to deal adds greatly to their effect. It is very largely owing to its persistent efforts and representations that the protection of their artistic rights was conceded to architects by the Diplomatic Conference on the Berne Convention last year at Berlin. As British Secretary it fell to my lot to draw up a general statement for the Government Committee, before which Mr. Belcher, R.A., and I were called upon to give evidence.†

The Report of this Committee has not yet appeared, but I have every reason to hope that it will recommend the ratification of the revisions made by the Berlin Conference.‡ As the Berne Convention can only be revised at intervals of ten years, and then only by unanimous agreement of all the subscribing nations, the result will be anxiously awaited by our profession. This country, with the exception of Sweden (from which I hear hopeful news), is now the only one which does not give to architects the same protection against unlawful reproduction and piracy of their work as is afforded to our brother artists the painters and sculptors. The Artistic Copyright Society is, however, now working in conjunction with the Royal Institute, and a draft Bill has been hatched between us, which will, we hope, find favour with whatever powers the General Election may put in authority over us.

It is of great importance that the Royal Institute and the Allied Societies should keep in touch with the various authorities concerned with public works and obtain information of proposed schemes in the early stages of their inception. Suggestions which offered at that period can be, and often are, adopted, or at any rate received with respect, are apt to be considered as superfluous if not impertinent when their adoption implies the recasting of an already formulated project. To this end the various Committees of the Institute are always on the alert. The Art Committee, of whose work I happen to know most, has two energetic Secretaries who, by means of a service of press-cuttings and otherwise, seldom allow anything to pass on which useful action can be taken. As an instance I may mention that a deputation is to be received shortly by the Lord Mayor as to the adequate artistic treatment of the new Thames Bridge.

So much of the work of the Committees, and of the Council, is necessarily done in private—since much is confidential—that members know nothing of it, unless it result in some public action. Their most useful efforts, nevertheless, are those which, having quietly succeeded, are no more heard of save for a brief note in the Annual Report of the Council, when they may be no longer of interest save as records. It is, as I have said, impossible to keep members acquainted with all the transactions of the Committees and Council, for premature publication would not

* 9 Jan. 1909, pp. 171-4; 6 March, pp. 317-18.—Ed.

† *JOURNAL* R.I.B.A., 12 June 1909, pp. 525-33.—Ed.

‡ Since this Paper was read, the Report of the Parliamentary Committee has been published, and, as will be seen from the extracts given on a later page of this issue,

the Committee, by a large majority, recommend that Architecture be placed on the same footing as regards copyright protection as the sister arts of Painting and Sculpture.—Ed.

seldom cause miscarriage, but it is worth thought whether the issue of an interim half-yearly Report might not lead to a livelier and closer interest in the proceedings at headquarters.

Town planning is a subject very much "in the air" just now, and the Royal Institute was early in the field with a strong Committee, led by Sir Aston Webb, to deal with its architectural policy. We succeeded after much hard work and an interview with the President of the Local Government Board in securing the insertion in Schedule III. of the new Act of a clause giving to the Royal Institute the right to appear, and make representations, at Local Government Board enquiries on town planning schemes submitted to them by local authorities. We did not get all we wanted, but we got part, and incidentally secured that most important point, official recognition.

To those of us who remember the Royal Institute in 1882—that memorable year of its history when a little band of us affronted the unknown, and presented ourselves for the first entrance examination which had ever been held—the lively growth and corresponding energy which it has developed since that time are nothing short of astonishing. The number of candidates, which is now reckoned in hundreds, was then about equal to that of the Examiners themselves; and we were all very comfortably accommodated at separate tables in the Reading-room at Conduit Street, very much as the Examiners now are for the Oral Examination, which was then held in the small Committee-room adjoining. This part of the proceeding, by the way, was considerably more trying to the nerves of the victim than now, when it is a matter of private confession between himself and his examiner in any particular subject. He was then admitted alone, like Daniel to the lions' den, and found all the Examiners seated along one side of a long table, on the opposite side of which was placed the candidate, their prey, who was subjected to a running fire of questions. It was rather bewildering, as he could only guess the subject an examiner was taking by the questions he was asked, and the attempt to divine his success from the whispered conferences and solemn head-shaking of those who had already got, or had failed to get, what they wanted from him did not assist him to concentrate his mind on the actual interrogatory.

My own belief is that the Examiners were on that occasion quite as nervous as the candidates; they had not acquired the case-hardened routine of the present twenty-seven years' experience, and their marking was, I am sure, influenced by compassionate pity rather than by mechanical exactitude, or I should never have attained the degree of Associate. It is a striking instance of the devoted and unflagging work done by certain members of the Institute that the present Chairman of the Examining Board, Mr. John Slater, is one of the original Examiners.

Prodigious progress has been made since those days, when the Royal Institute was little more than a dilettante Society, whose action in professional and public matters, when they took any, was distinguished rather by a discreetly evasive prudence, than by energy. It is now the recognised administrative and governing body of the whole profession, and while at that time its membership was something under 900,* I was startled to find when appointed as its delegate on a recent occasion, that I represented the opinion of 3,626 British architects, to say nothing of 2,293 "Probationers" who have passed the Preliminary, and 961 "Students" who have passed the Intermediate Examination.

Of all the multifarious duties with which it is charged on behalf of the profession, there is none I think in which it has been more successful than in the stimulus to practical training which it has given by its system of examinations. Schools of architecture, which hardly existed before 1882, are now to be counted by the score, and these are now producing architects—not so well finished off perhaps as we could wish—with the efficiency and almost with the rapidity of a sausage-machine. The prospect for the future is somewhat alarming, and the Royal Institute is quite alive to the necessity for taking some order in the matter.

Its first step has been to obtain power to form a Central Board composed of the most eminent

* The membership in 1881-2 was 370 Fellows and 491 Associates = 861 in all.

men in the profession, to control and co-ordinate the whole education and examination of students throughout the kingdom. This Board will come into existence immediately after the Privy Council has given its approval to the By-laws now submitted to it. It will replace the existing Boards of Examiners and of Education, and I have the highest hopes of its usefulness in defining and raising the standard of qualification and thereby putting a check on the flooding of the profession by half-educated men. And, in using the word "qualification," I mean that which is required for membership of the Royal Institute, for I hope that in course of time such membership may come to be universal for all architects qualified to enter it, and a necessary corollary to their training. We have already reached the point where admission to its ranks can only be attained by examination, and when we remark the tremendous strides in the direction I suggest, which I have already brought to your consideration, I think you will see good ground for that hope.

You will say, perhaps, that I am getting very near to the vexed question of what is called "Registration," a word that seems to have different meanings in different mouths, especially when used as a vote-catching cry at Council elections. The fact is that we are all agreed upon a scheme for statutory examinations by the Royal Institute, and I understand that a Bill for Parliament is being drafted by the present Council. I should like to see all public buildings erected and public appointments filled by members of the Institute, and I think that moderate proposals in that direction might be successful. To set up an outside examining body holding the power to grant certificates of competency, even if the Royal Institute were represented upon it, would to my mind be entirely disastrous to us. Men who had been granted their certificate would no longer have any direct interest in passing our own examinations and entering the Royal Institute, which would relapse into its old condition of respectable nonentity. I do not think it practicable, even if it were desirable, to punish incompetent men for designing buildings, but I am entirely in favour of closing the Institute, of strengthening its hands, and of so extending its influence that before long it shall to the public mind imply incompetency not to be counted among its members.

To revert to the new Controlling Board of Examination and Education. The policy of the Royal Institute has always been, and I think wisely, not to undertake actual training, but to advise upon the best methods to be followed, and to examine the results thereof. We have looked back together on a very small fraction of the work already done. May I venture to indicate some points which seem to me desirable in our future efforts?

One matter to which I think the new Board should direct its attention is the shortness of the present school course. Two years—for the second two years in an office is usually spent in practical application of knowledge rather than in organised study—is utterly inadequate as a period of school training. The minimum should be four years, two in the lower school and two in the higher, followed by the two years' office work; or, if the student be sufficiently able, and willing to attempt a higher rank of attainment, by a two years' honours or diploma course on the lines suggested by my friend Sir Brumwell Thomas. And to this end I sincerely trust we may be able to bring to fruition a scheme I have greatly at heart and give to picked students, as the crowning prize of their career, a course of study at Rome. It is but some four years since I first broached this idea on the occasion of Mr. Collett's Address to Students, and I have already the satisfaction of sitting on a Committee appointed to consider the practical side of the subject.

A more complete basis of accomplished study and a somewhat riper talent is needed in our travelling students than at present obtains, for, as my friend M. Hulot (whose wonderful drawings of Selinus were exhibited by the Royal Institute last year) writes, "The study of old work (he is speaking of course of classic antiquity) more than any other demands a mental equipment of preliminary study and a somewhat long novitiate—such buildings seldom disclose their whole meaning at the first approach. They fulfilled needs which are no longer ours, and it is only with the knowledge of the customs of a bygone folk that we are enabled to usefully study their monuments."

And in the course of my reading on the subject I came across in that almost prophetically right work "Architecture and Public Buildings," by our former Secretary, Mr. William H. White, the following note, "Unfortunately in too many instances the travelling students fail for want of proper advice and a guiding hand by the way. The number of indiscriminate sketches they make is fabulous, for, as a rule, they are told to 'go sketch,' much in the same fashion as, at the beginning of the century, poor waifs and strays of humanity were dismissed from Houses of Correction with a less benevolent injunction."

Another matter which the new Board will undoubtedly consider as of immediate urgency is the raising of that now far too easily leaped barrier, the Preliminary Examination. It cannot be too much insisted on that a thorough general education—and if on classic lines so much the better—is an absolute necessity to any architect who is to be fully equipped for the profession. The standard is at present so low as to be almost ridiculous, and candidates are thus admitted whose acquirements are so inadequate as to be quite useless as a basis for special studies.

To revert to my pet project for a School at Rome. Having to prepare a memorandum for the use of the Committee to which I have referred, I recently visited at Rome that magnificent "Académie de France à Rome," better known to us as the "Villa Médicis." Its history is a curious one. Founded in the full splendour of the French Monarchy in 1666 by the private munificence of Louis XIV., it was first suppressed by the Revolutionaries in 1793, the year of the Terror, re-established in 1797 by the Republic—which also founded the nucleus of the famous Ecole des Beaux-Arts in 1800, subsequently established in its present quarters by Louis XVIII.—and in 1803 was installed by Napoleon I. in the Palace it still occupies. The first students were painters and sculptors, but in 1720 architects were added, and they have established a traditional standard of work of marvellous excellence. The term of study was five years until 1864, when it was for State reasons of economy reduced as regards the architects, painters, sculptors, and musicians to four years, and for engravers to three years.

There are consequently nineteen "pensionnaires" who dwell together and take their meals at a common table. Their life during the period of their "pension" is wholly given up to their work, and is of almost monastic simplicity. As you may imagine, the return to professional practice every year of a necessarily brilliant man so highly trained and thoroughly imbued with the greatest traditions of his art is of incalculable benefit in keeping a standard of achievement before the eyes of his less fortunate or less gifted brethren. Spain also has an Academy at Rome where excellent work is being done; and America has now created a similar institution. Germany has either founded or is about to found one for her art students, and it remains, as I hope, for the Royal Institute to lead the way for Great Britain. I should like to say more to you on this topic, but I must not indiscreetly forestall the report of the Committee charged with it.

It is pleasant to be allowed to come here and talk over the affairs which we all have at heart. Communications are rapidly improving in facility, but the Allied Societies are still less closely identified with the central body than is desirable, from the point of view of solid and combined effort for the improvement of our great art, and of the conditions under which it is practised. If, however, the development of the aeroplane continues at the same rate as it has begun, we shall no doubt have to consider the question of a large "garage" at Conduit Street for the benefit of country members, who will be able to fly up from Newcastle at no greater sacrifice of time than that of the Londoner who takes a taxi-cab from Kensington or the City. I hope that, long before then, the proportion of members of the Allied Societies who are also members of the Royal Institute may be greatly increased; it would very much strengthen the position of their representatives to feel that they had behind them a powerful voting force.

I have dwelt on the practical side of the work of the Royal Institute—though I have indicated but a few of the objects towards which its activities are directed—because I think many

members hardly realise the importance and influence of its support in connection with their every-day business. That British architects in general are respected as an honourable and efficient body of men is largely owing to the high standard set by the members of the Royal Institute, and to the fact that the public realise that they form part of a strong and united guild, with a common code of regulations as to their practice and a genuine desire to do their utmost for those who consult its members or their representatives. The adhesion and loyalty of its members to the Royal Institute reacts upon the public to the mutual benefit of both parties, and to glorify and strengthen the Institute is to strengthen each of its members in a way far exceeding what any policy of selfish private effort can possibly achieve for them.

That the Council do not always accomplish all their endeavours is of course true, but with the increasing support and confidence of the general body of members it has gained power and the respect of public authorities in a way which would have been deemed incredible thirty years ago. This has been brought about by constant, patient labour, and though many failures have to be recorded, the attempts themselves have been so many steps gained in the progress of the Institute. "It is the effort," says Ruskin, "that deserves praise, not the success."

Elections to the Council should be most scrupulously and carefully scrutinised, and every subscribing member should record his vote, remembering that his own personal interest is concerned in the selection of the most fitting candidates. If I may venture on advice, I would say, disregard all suggestions from men of narrow views and ideas; put upon the Council the very best men in the profession, keep them there, and give them your loyal encouragement and confidence. We must all, I think, have felt hot indignation at the public, and generally anonymous, attacks and poisonous insinuations with regard to the Council which are occasionally allowed to appear in the professional press.

Some difficulty is, I believe, experienced by certain members in filling in their voting papers, as to candidates unknown to them personally and as to whose fitness and qualifications they have no information; the effect being, that to avoid casting their vote unsatisfactorily, they refrain from voting at all! I have often thought that one of our enterprising journals might do worse than compile an architectural directory on similar lines to those published for the medical, legal, and clerical professions. The sale ought to be secure, and the matter would be obtained for the cost of postage. A *Who's Who* of architects would be of great service not only to the profession but to a large number of the general public.

In putting before you a view of the Royal Institute, not always kept in mind, with regard to its relation to the conditions of modern architectural practice, I would deprecate any idea that this is its only, or even its principal, reason for existence. The true purport of its being is expressed in the words of its Charter, "for the general advancement of Civil Architecture and for promoting and facilitating the acquirement of the knowledge of the various Arts and Sciences connected therewith, it being an Art esteemed and encouraged in all enlightened nations as tending greatly to promote the domestic convenience of citizens and the public improvement of towns and cities."

The Royal Institute is not a trades union; it is not a weapon to use against our clients, but rather an instrument to encourage and confirm their confidence in us their advisers. The true question then for its members to ask, and indeed for all architects desiring more than their own selfish ends, is not "What has the Institute done for me?" but, "*What have I done for the Institute?*"!

TOWN PLANNING.

PAPERS COLLECTED BY THE R.I.B.A. TOWN
PLANNING COMMITTEE.IX. SOME SUGGESTIONS, by HALSEY RICARDO [*F.*].

PARKS.

The laying-out of parks—apart from the consideration of appropriate trees, shrubs, turf, &c.—must be determined from the æsthetic side primarily, and secondly by considerations of the routes of traffic across them. By “æsthetic side” is meant the approaches, vistas, boundary walls, entrance gates, lodges, &c. Such matters must be handled on an intelligible scale and in recognisably definite symmetrical forms.

Considerations of traffic are apt to be put too much in the forefront. Traffic is in a state of incessant development; the points subtended vary (even the entrances to the great railway termini suffer a change); the forms of traffic (tube, omnibus, carriage, cab, and motor-car) have a fluctuating popularity—no forecast of convenient routes is ever likely to prove lasting, even if ever realised—and the breadths of sylvan and grassy spaces should not be intersected by quantities of oblique lines dedicated to people so vulgar as to be in a hurry.

OPEN SPACES.

Open spaces should have definite shapes, and the architecture surrounding them definite sky-lines. The new buildings of the Quadrant, Regent Street, are being spoilt by the unsightly top hamper that surmounts what should be the proper skyline. Where open spaces occur in busy routes (Piccadilly, Oxford and Ludgate Circuses, for instances) the traffic should not be allowed to intersect them. A centre plot of grass and shrubs (the latter, by preference, in tubs and renewable) should be formed, round which the traffic could circulate without encountering any hindrance or opposition. Colour in open spaces is of the highest importance: witness how valuable are the little strip of green and the fig-trees in front of the National Gallery: they go far to alleviate the arid waste of Trafalgar Square.

PUBLIC MONUMENTS.

Before all things, public monuments require a quiet background, specially reserved and designed for them. To use them as obelisks for dividing the traffic or as indicators to the public latrines beneath them is a hateful misprision of the sculptor's aims and art. Most of our public statues are crying instances of this ill-treatment. The Duke of York's Column and the Albert Memorial are good examples of a better disposition.

If our monuments are to be of bronze, let them

be wholly gilded; if it is proposed to make them of stone or marble, order them off the spot at once, unless there is a guarantee that they shall be periodically painted in oil colour.

CITY EXTENSIONS.

The front gardens of houses that line the roads should be under the control of the central body, who should decide upon the laying-out of these, the shrubs, trees, &c., and keep them in order. No garden city at present is owned and controlled by the community: private landowners, the Government at Rosyth, and public utility societies are the controllers of these schemes; no local authority has taken the initiative in the planning of its suburbs. The best attempt is that of Liverpool, which is working in co-operation with the landowners in its suburbs to construct a tree-planted avenue, suitable for fast and slow traffic, from 85 to 104 feet wide, in a huge semicircle round the land side of the city.

Schools and playgrounds for children should be so arranged that the children shall not have to cross the wide busy streets.

The general effect of the back elevations of the buildings should be as much studied as the sides and fronts. A house is not an independent unit, but part of the general scheme; and each unit has to contribute to the general amenity and orderliness of the whole. To some degree this principle is admitted everywhere—in the restrictions, for example, as to drainage, light and air, and protection from fire; but in these co-operative schemes this principle is, or should be, carried much further; for it is of the essence of the scheme that each individual should further the general well-being (æsthetic as well as material) of the larger entity, the garden city commune. Not only in the garden city, or city extension, should the matter of tree-planting be one of great consideration, but the approaches to the city should be through avenues a mile long or more. An example of the immense distinction such planting confers is the city of Dorchester (Dorset); the town is surrounded by a triple avenue of horse-chestnut trees, now grown to forest size, and the approaches to the town have avenues, planted a hundred years ago, of chestnut and elm extending for more than a mile in each direction, making the general impression on approaching this city incomparably beautiful.

Fast traffic should skirt, not go through, a suburb, and the city extensions should be grouped between the radial roads where the traffic is moving at high velocity.

Where local materials are available they should be insisted on: in a stone country, stone; in a brick country, brick houses; and where the houses are built contiguous, in blocks, “terraces,” and “crescents,” and such architectonic groupings, the repainting of the external woodwork, &c., should be undertaken by the central authority and not left to

the individual to choose his own time and colour. Something should be done to keep in check the enormous drums of the gas companies, which are often so large as to dwarf an entire city and cause it to look ridiculous. Possibly gas may not be the illuminant of the future, still it will always be needed and in quantity; but it might be stored in several reasonably sized containers instead of one that, in the matter of size, would crush even the Roman Pantheon.

DRY ROT IN BUILDINGS.

By WM. WOODWARD [F.].

"Dry rot" is a fungus which decomposes the fibre of timber and produces rapid decay. It is possible that it arises from germs in the timber itself, and it may have been initiated in its transit to this country in the vessels bringing it. But whatever may be the cause, the result is laid at the door of the architect; and he has suffered heavily, not only in pocket, but in reputation, when tried for negligence in not preventing that over which perhaps he has no control.

It is no part of the mission of the R.I.B.A. to step in to defend architects from the results of their carelessness or of their incompetence, but "dry rot" has appeared in buildings where the architect had, by his drawings and specification, taken every reasonable care to prevent it. I think there can be but little doubt that ventilation of the timbers has much to do with the prevention of "dry rot," and we know that, in certain circumstances, this "ventilation" is easier said than done. Party walls and back walls are, at times, in the way of through ventilation, and front walls only are at our disposal. Then the architect has to see that what outside air he can bring in through his front wall is induced to permeate the entire floor. He has also to see that his instructions are faithfully complied with by the foreman, and that the system he has so carefully thought out is not rendered useless by the ventilators being put in at the wrong levels, or by a total disregard of the lay of the floor-joists, permitting only the space between two joists being ventilated, or only the side of one joist and no chance given to the remainder.

The drawings which I have prepared to accompany these notes are intended only to direct attention to methods which I have adopted, but which other architects may disagree with, and I hope we shall be favoured with the views of those who have in their practice escaped trouble or have fallen into it.

Diagram A shows a basement floor where floor-boards are used. The splayed fillets are embedded in the concrete, which is levelled smooth on the

surface, the fillets and concrete being quite flush. The fillets are dipped in tar before laying, and, when dry, the whole of the upper surface of the concrete is coated with hot tar. The floor-boards are then nailed to the fillets. This floor requires no ventilation, and is sound after fifteen years' service. I believe this to be a thoroughly good treatment.

Diagram B shows an ordinary wood floor ventilated by gratings. It will be seen that a "clearance space" is left between the ends of the joists and the wall; this is important, and the space need only be about 1 inch. If the lay of the joist nearest to the ventilators is right across them, then centre-bit holes should be bored in every joist throughout the floor. These holes should be about $1\frac{1}{4}$ or $1\frac{1}{2}$ inch in diameter, and about 2 feet 6 inches or 3 feet apart, arranged top and bottom in triangular form. Properly looked after I believe this to be a good floor to resist "dry rot."

Diagram C.—This shows a "pugged" floor, which frequently causes trouble, but equally frequently does not. The prevention of "sound" does not always result, and the pugging itself wants well looking after. Ordinary lime and hair; sawdust; chopped hay; slag wool; coke breeze, &c., have been used with more or less satisfactory results as regards transmission of "sound," but the worst of the lot, as regards risk of trouble, is, I think, lime and hair. It is mixed frequently with too much water; the hurry of the building demands the laying of the floor-boards too soon, and there is the damp atmosphere; forcible artificial and premature "drying" takes place, the floor covering is laid, the only chance of air through the joints of the floor-boards cut off, and clear invitation to "dry rot" is given and is accepted; with all these disadvantages, some floors escape scot-free, whilst others similarly constructed cause great trouble—(and so it is with smoky chimneys). I believe, however, that if pugged floors were constructed as shown on this drawing, and the lime and hair, if it must be used, given plenty of time to dry and not be saturated with water in the first instance, no "dry rot" would arise; presuming, of course, that it is not already in germ in the timber.

Diagram D shows a floor constructed similar to *C*, but as only slag wool, and not lime pugging, is used, it is not so necessary to ventilate the upper part of the floor.

Diagram E shows a floor constructed in a similar way to *C*, but where there is no opportunity, or where the opportunity has been neglected, of providing ventilators. Even here, however, a chance is given—and only a chance—by the clearance space of the joists, by keeping the pugging away from the under-surface of the floor-boards, and by the open joints of the floor-boards. An architect who constructed a floor like this when he could have provided ventilators would be open to censure.

Diagram F shows a floor similar to *E*, but where, although ventilators have been provided, they only ventilate the lower part of the floor; the upper part is left to take its chance from whatever it may get

used, and where floor-boards are required. The lower part of the floor, being of concrete and terracotta, does not need ventilation; but the upper part, with the wood bearers and floor-boards, does,



DIAGRAM A.—SOLID WOOD AND CONCRETE FLOOR, NO VENTILATION.

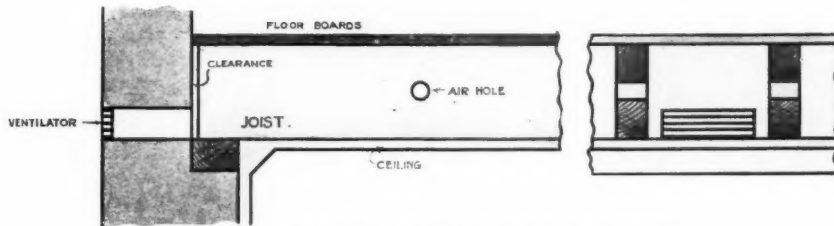


DIAGRAM B.—ORDINARY WOODEN FLOOR, SHOWING VENTILATION.

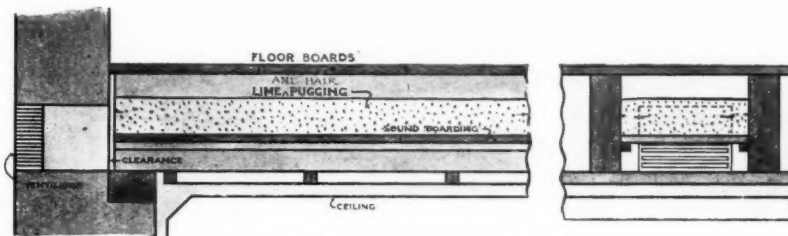


DIAGRAM C.—LIME-PUGGED FLOOR.

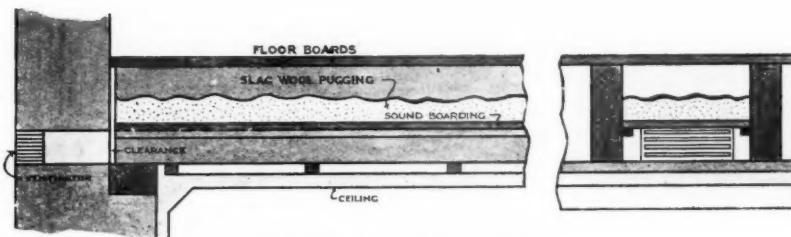


DIAGRAM D.—SLAG WOOL PUGGED FLOOR.

in the way of ventilation from the open joints of the floor-boards.

Diagram G shows a method of construction where "Frazzi," or other of the fireproof floors are

Therefore ventilators are provided, and the air permeates the floor and spreads through the notchings over the flanges of the steel joists.

With regard to architects being held immune

from actions at law in consequence of "dry rot" in buildings, it will always be difficult to convince a judge or a jury that such "dry rot" was not preventable. I am afraid that we all, or many of us, have not given sufficient detailed and minute

always before them. Assuming that the architect has done all that experience and thought could dictate, he would I think do well to advise his clients, in writing, to abstain, at all events for say two years after the floors are laid, from covering the whole

RISK OF
DRY ROT.

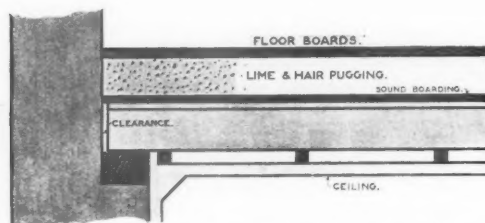


DIAGRAM E.—LIME-PUGGED FLOOR. NO VENTILATION.

RISK OF
DRY ROT TO JOISTS

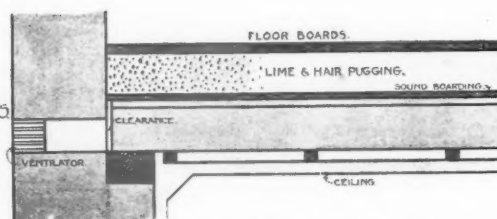


DIAGRAM F.—LIME-PUGGED FLOOR.

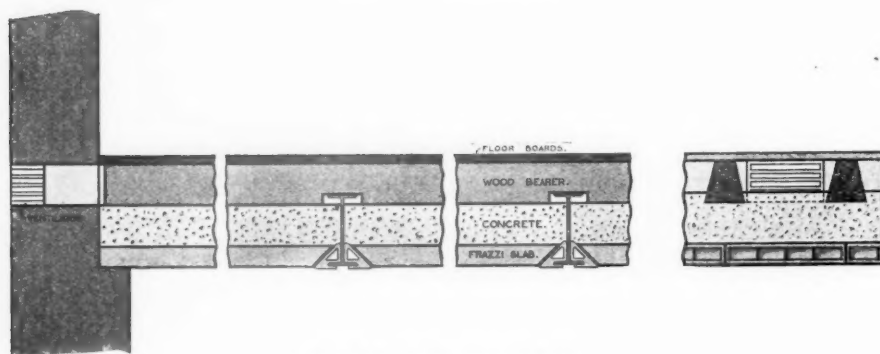


DIAGRAM G.—FRAZZI FIREPROOF FLOOR.

attention to our floors; we have left them to take their chance with the ordinary building works, and we have not seen, perhaps, that the foreman has quite understood the care required to allow ventilation to be spread over the whole floor; that is the secret, and architects would do well to have it

surface of them with any material which hermetically seals the boards and joists from the chance they had of the permeation of air, and to warn them that if they disregard his advice, he, the architect, will not be held responsible should "dry rot" occur.

THOMAS WORTHINGTON.

BORN AT SALFORD, 1ST APRIL 1826.

DIED AT ALDERLEY EDGE, 9TH NOVEMBER 1909.

To be in active practice for fifty-eight years does not fall to the lot of many architects; in the late Mr. Worthington's case these years extended over a period which embraced, in his own city (Manchester), the Renaissance treatment of buildings, the change to the Gothic Revival, and the return to a less scholarly adaptation of Renaissance.

Thomas Worthington was educated at Dr. Beards' school, and amongst his contemporaries was the late "Sam" Pope, Q.C. He was articled to the late Henry Bowman, who took into partnership J. S. Crowther; but Worthington was essentially Mr. Bowman's pupil, and when Messrs. Bowman & Crowther undertook the publication of their great work *The Churches of the Middle Ages* he assisted them and had for his colleague the late Edward Salomons.

When twenty years of age (in 1846) he was awarded the Institute Silver Medal for an essay; and previously to this, when he was eighteen years of age, he won the Isis Gold Medal given by the Society of Arts for a design for a church. Through his brother, Mr. Samuel Barton Worthington, Engineer to the Lancaster and Carlisle Railway, he became known to, and joined the staff of, Sir William Tite for the building of the Railway Station at Carlisle.

In 1848 Worthington first visited Italy, and remained there some twelve months, during which time he measured, amongst others, the following buildings: at Florence, Strozzi Palace, Pandolfini Palace, Riccardi Palace; at Rome, Borghese Palace, Massimi Palace, Farnese Palace, Giraud Palace.

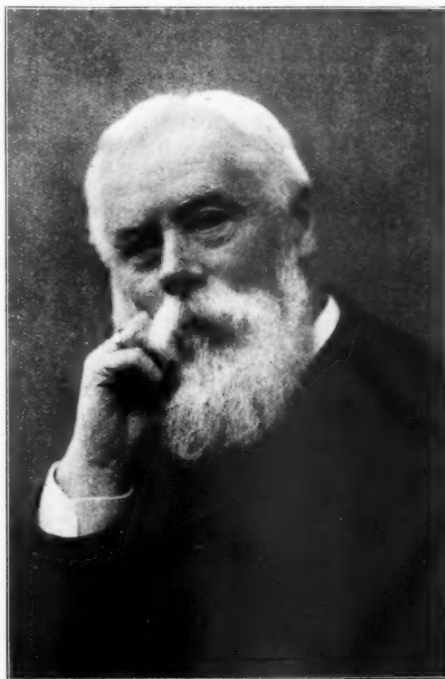
I have seen his sketch books and his notes taken during this period; they are particularly sincere and truthful studies, all mouldings and features being carefully drawn and figured; there were few attempts at picture making, yet there were some, his efforts having been concentrated mainly upon the collection of useful data, expressed in measured drawings, upon which to create faithful reproductions of the features and mouldings of a scholarly phase of architecture.

tions of the features and mouldings of a scholarly phase of architecture.

It was not known generally amongst the architects in Manchester that Worthington was what might be called addicted to Italian Renaissance, for the works he carried out were mainly if not entirely of a Gothic character, and it is interesting to note that in the majority of his competitions and of his erected buildings he prepared complete alternative designs in the Italian Renaissance style.

Walters, who ceased to practise at the end of 1869, and Gregan, who appears not to have practised

after 1862, were the two principal local architects to whom Manchester is indebted for the buildings of the Warehouse and Bank classes in the pure Renaissance treatment, and it is to these buildings no doubt that Fergusson refers with great praise in the introductory part of his *History of Architecture*. Barry had built the Athenæum and the Art Gallery; Professor Cockerell, the Bank of England; Goodwin, the old Town Hall, now the Reference Library; and Irwin, the Theatre Royal: now Worthington, in 1858, built the Overseers' and Churchwardens' Offices in Fountain Street. As would be seen from the illustration of his first design for this building, which was slightly altered in execution, it appears to have been his intention to continue in the style which these men adopted, but unfortunately what may be called the Gothic



THE LATE THOMAS WORTHINGTON.

flood swamped any such intention, and it is to be regretted that this should have been the case. Had Worthington and the pupils of these masters continued, as some of them undoubtedly had the ability to do and as it would appear they wished to do, the course mapped out for them by their predecessors, Manchester would have continued to deserve the praise of Fergusson and would have been, what it ought to have been, a city second to none in respect to the purity of its architecture.

Bowman was a literary man, as were also Walters, Gregan, and the others; but popular "taste" willed that the new Manchester Town Hall should be in the then modern craze, and Worthington's design

for that building was of a Gothic character and was placed second to that of Waterhouse. From this time and the time of the building of the Assize Courts the architecture generally in Manchester has been of a less scholarly character.

Amongst Worthington's works are the following: the Overseers' Offices, Fountain Street, Manchester; the Manchester College, Oxford; Brookfield Church, Gorton; Memorial Fountain to Lord Frederick Cavendish at Bolton Abbey; Royal Infirmary, Halifax; Royal Infirmary, Wigan; Royal Bath Hospital, Harrogate; Chorlton Union and Prestwich Infirmary; the Convalescent Institution, Liverpool; City Police Courts, Minshull Street, Manchester; Nicholls Hospital, Ardwick; the Albert Memorial, Albert Square, Manchester. (The design for this latter was made within twelve months of the death of the Prince Consort.)

Worthington was always a great believer in educating the young and leaving the seniors to their own devices, for at every opportunity he wrote letters praising any effort made in the former direction. In matters relating to art and architecture in the city of Manchester he was always in evidence: for many years he served on the Council of the School of Art and of the Royal Manchester Institution, of which latter body he was the President and Chairman of Council. Mainly owing to Worthington's personal efforts the Art Gallery was presented by the Royal Manchester Institution to the Manchester Corporation, and he was a representative of the Governors of the Institution on the City Art Gallery Committee from its formation to shortly before his death.

It is of interest to note that the services of Florence Nightingale were always at his disposal, and he found her suggestions and advice of great benefit to him in the planning of his hospitals. He was probably the first to design a hospital in England on the pavilion principle. Worthington was one of the founders of the Manchester Society of Architects, and was the President of that body from 1875 to 1877. He was a Vice-President of the Royal Institute from 1885 to 1889.

PAUL OGDEN [F.].

BARON VON GEYMÜLLER.

It is with sincere regret that we have to announce the death of the Baron Henry von Geymüller, of Baden Baden, who was elected a Corresponding Member of the Institute in 1881, contributed many articles to our JOURNAL, and presented us with copies of most of his works. The Baron, who was born in May 1839, devoted his life to the study of the Renaissance in Italy, and published many books on the lives of the great Italian Revivalists of the 15th and 16th centuries and their works. His first book, and one by which he is best known in this country, was brought out in 1878-81; it

contained reproductions of the original designs for the Basilica of St. Peter's in Rome, illustrated in a folio volume, with descriptive text. This led to a much more important work, an atlas folio on the Architecture of the Renaissance in Tuscany, in which he was assisted by other German architects. The work contained fine engravings of the principal churches and palaces of the Renaissance, photographs and reproductions of ancient plans and other documents in various libraries. Of this, we possess in the Institute Library only the two first parts, published in 1885 and 1888 respectively. In a letter I received from the Baron in May last I understand that this work, which was to consist of thirty parts, is now completed. In 1884 he published a folio volume on Raphael as an architect, with numerous reproductions from ancient drawings; and in 1887 a quarto volume, well illustrated, on the Du Cerceau family. Both of these are in our Library, as also the two volumes which he contributed to the very large and comprehensive German publication, *Handbuch der Architektur*, entitled *Die Architektur der Renaissance in Toscana*, 1885-8. A third volume on palaces was in progress, but, as the Baron in his letter suggests that "it might be ready in a year and a half," it will have now to be completed by some one else. In this letter he writes: "I have come now to an age when it is uncertain whether God will allow me to take up the studies which I have been preparing all my life, i.e., the large monograph on Bramante and a second volume of the original designs for St. Peter's." He continues: "If I had the means of paying two architects and two historians of art there might be a better chance of completing those two works; and if I had two more architects, I might include Leonardo de Vinci as an architect and Fra Giocondo too." In this letter he deplores the isolation in which he is placed in his home at Baden Baden, "where there are no fellow architects studying in the same direction," and that he has "not the same resources of instruction which he would have in cities like Rome, London, or Paris." The Italian architect to whom he was most devoted was Bramante, and he spent many years of research in the various libraries of Europe in the hopes of finding examples of his original drawings. About seventeen years ago he visited London, and in the Soane Museum was delighted to find an album of drawings on parchment which he attributed to Bramante, and there was no greater expert on the subject than the Baron. He was also a very great linguist, and not only that, for he wrote equally well in four languages. His communications to the Institute were always in English, the text of his works on St. Peter's and on Raphael is in Italian, on the Du Cerceau family in French, and his work for the *Handbuch der Architektur* is naturally written in German. I had the privilege some twenty years ago of introducing him to Sir Frederick (after-

wards Lord) Leighton on a memorable occasion: the Baron had expressed a wish to see some of the finer examples of English modern work, and accordingly I arranged to take him through the City on a Saturday afternoon. The City was pretty well empty, and on coming down Threadneedle Street towards the Bank we saw on the edge of the pavement, with a carriage close by, an isolated figure with folded arms, wrapt in contemplation of a building opposite. The building was the Sun Fire Office before its restoration, and the isolated figure was the President of the Royal Academy, who had driven into the City on this Saturday afternoon to study Professor Cockerell's great work. It was many years since I had heard from the Baron, but happening by chance to be informed that he would on a certain day in May last celebrate the seventieth anniversary of his birth, I wrote off at once to congratulate him on the auspicious event, and in answer received a long letter from which I have just quoted. His loss will be deeply felt by all those who have profited by his great researches, and it is distressing to think that he has not been able to reach the results of his first inspiration, viz., the monograph on Bramante.

R. PHENÉ SPIERS [F.].

THE LATE HENRY HALL [p. 121].

Before me hangs a photograph of our old chambers in Duke Street, Adelphi, which were demolished in 1877, on the first floor of which the late Mr. Hall had his offices, and where, in his bachelor days, he also resided. In the late sixties I knew him well as a friend and neighbour, and was then able to give him occasional help. We often talked of our family histories, and he, as a Northamptonshire man, as my father was, was fond of discussing his early and family connection with that county. Mr. Hall possessed a comparatively small but distinguished *clientèle*, and I can speak warmly in praise of his diligence and care over all matters in their service with which he was entrusted, as also of his genuine and unostentatious character. He was one among many of his time and our own who are content to labour on in quiet effort without the notoriety or notice which he deserved but never sought, and to do good honest work to the best of his ability, and that was very far above the average. Such a career has its lessons, and displays that devotion to duty which many more favoured but less worthy than he may take to heart. The loss of his wife, who lived but a few years after their union, was a sad blow to his happiness. He died at a ripe old age, and few who survive him have more pleasant recollections of him than myself. The late W. Medleycott Duke, whose early death caused a great loss to our art, was a pupil of his; another, Mr. S. Wall, is still with us.

E. SWINFEN HARRIS [F.].

REVIEWS.

MEDIÆVAL ARCHITECTURE.

Medieval Architecture. By A. Kingsley Porter. 2 vols. 8o. Vol. I., pp. xviii. 482. Vol. II., pp. xi. 499. 289 illustrations. Price £3 3s. net. [Baker & Taylor, New York, and Batsford, London.]

Mr. Porter has, to a considerable extent, taken M. Enlart's *Manuel d'Archéologie Française* as his guide, and from an archaeological standpoint he could not have chosen a better, but his treatment is more extended in one sense, and in another more limited. His title is "Medieval Architecture," but he deals only with early Romanesque in most countries up to c. 1000 (Carolingian); Romanesque in Lombardy, Normandy, Ile de France, and the districts immediately adjoining; Gothic Architecture of the North of France (c. 1180-1375), and Flamboyant. In Vol. I. there are also introductory chapters on Greek, Roman, Early Christian, and Byzantine. These early chapters are the least satisfactory, and the short account of Greek and Roman work might with advantage have been omitted altogether. It is not until we come to "Carolingian" that the author seems to be at home.

Mr. Porter's method is to give an historical account of each different style or period in turn, and to follow each by a separate chapter devoted to detailed descriptions of existing "Monuments." In each volume are also extensive Bibliographies, and Bibliographical Index and General Index. These and the descriptions account for more than half the contents; and consequently only 455 pages out of 991 are devoted to historical development and to the causes that advanced or retarded it.

To what extent the descriptions are the result of personal research, and how much is taken from books, is somewhat difficult to determine. The greater part of the description of St. Pierre, Vienne, is an almost literal translation from M. Enlart's *Manuel* (Vol. I., p. 163), but it is only fair to add that in this and in other cases the author quotes his authority. Some buildings of considerable interest, however, receive but scant notice. Thus, St. Bénigne, Dijon—by a printer's slip spelt St. Bénique—is merely referred to in a foot-note amongst other churches where "Carolingian remains may be found."

One of the best chapters deals with Romanesque work in Normandy, but Romanesque in England should have been treated at the same time, in order to give a true account of Norman architecture. Some French and American writers try to belittle this, and trace all development, early as well as late, from the Ile de France. Mr. Porter does not fall into this error. He gives the Normans full credit for their work as pioneers in Western Europe, stating that the germ of their architecture came from Lombardy, and not from the Ile de France at all. As he says, the 11th century—the second

half of which was the great period in Normandy—in the Ile de France was “an age of lawless feudalism . . . of the degradation of the Church . . . when the powerlessness of the Capetian monarch reduced the land to practical anarchy.” Realising this, and stating also, as he does, that at this period most of the finest churches in France were to be found in Normandy and in the south, it is, I think, a very great pity that he treats the southern churches so superficially. He says it is necessary to consider them, but does so merely in a few pages. I cannot but feel that it would have added greatly to the value of his work if he had dealt with the early churches in Auvergne, Burgundy, Aquitaine, and Anjou as carefully and thoroughly as he has treated those of Normandy. Then all the different schools in France which did pioneer work would have been adequately represented, and the reader could have seen at a glance how each helped towards the great culmination in the Ile de France at the end of the 12th century. Mr. Porter, in his preface, expresses the hope that “circumstances may some day permit me to supplement the present volumes with others dealing with those styles which I have here left untouched.” When that happens I hope the styles will be those of Southern France.

The chapter on the “culmination” opens with a delightful quotation from the Abbé Sugar, commencing, “When the house of God, many-coloured as the radiance of precious stones, called me from the cares of this world,” and ending, “And I was accustomed to ask travellers returning from Jerusalem, those who had seen the riches of Constantinople and the splendours of Hagia Sophia, whether these marvels surpassed St. Denis.” That shows the right spirit for a builder; and the description “many-coloured as the radiance of precious stones” places before one with the utmost vividness what the interior of the house of God was like in the Middle Ages.

Both this chapter and the preceding one contain a very great deal that is interesting historically. Mr. Porter combats the generally accepted belief that the enormous advance in church building which took place in France towards the end of the 12th century was due to the cordial relationship between clergy and people. He says that at some few places, “at Chartres, St. Denis, and elsewhere,” there seems to have been accord between the people and the clerks, but that such was far from being the general case; further that “the brotherly love of those two powers, walking hand in hand, as it were, across the centuries . . . this ideal picture so charmingly painted by Viollet-le-Duc and other writers, is based on imagination, not on historical fact.” In support of this he quotes riots between the two parties at Le Mans, St. Quentin, Beauvais, Laon, Amiens, Sens, Orleans, Rouen, Reims, &c. The majority he refers to are prior to 1150, although some are later, but he adds that “the annals of the

XII. and XIII. centuries relate an endless number of such broils.” I am somewhat sceptical as to whether it necessarily follows that these broils are proof of continued bad blood. A 13th-century man felt that life was not worth living unless he tried to end it occasionally, as a modern Irishman might say. Still Mr. Porter has his facts marshalled and he may be right. His remarks about the “carts cult,” as he calls it—*i.e.* the custom of men harnessing themselves to carts to draw the stones for church-building—are very interesting, but are too long to quote.

To summarise these two volumes: they contain an enormous amount of interesting historical matter, much of which, so far as I know, is not contained in any other book written in English; the architectural descriptions of buildings, so far as one can judge from a hasty reading, are carefully compiled; development in architecture is well traced over the limited periods with which the author mainly treats; outside these periods he is not so reliable; the illustrations are chiefly numerous, well-selected photographs, beautifully reproduced, as they always are in American publications, and reproductions from books. The author's own illustrations are, with a few exceptions, unsatisfactory. The Bibliographies are very complete. The work is hardly one for junior students; for senior students, especially those who cannot read French and German, it should prove of considerable value.

The statements I have noted as errors are few and unimportant, but I do not think Mr. Porter will bear me malice for bringing them to his notice. The Romans altered the Greek Ionic by “bending out all four corners,” *i.e.* all four volutes, “of all the capitals” is a common mistake, disproved by the temple of Fortuna Virilis (of which the author gives an illustration), the Theatre of Marcellus, the Colosseum, and by numerous capitals with straight volutes in museums in Italy. Moreover, the Greeks curved all volutes much more than is generally supposed. To say that the basilicas of Italy are “built entirely of pilfered materials . . . can rarely boast of even a single moulding newly cut,” is to ignore entirely the basilican churches of Ravenna. “The Abbey church should always be distinguished from the Cathedral church” does not hold good in England and Germany. The transverse arches at Sta. Pressada, Rome, do not “antedate any in the Lombard School”; they are manifestly additions, and, according to Cattaneo, belong to a restoration made in the 12th or following century. Again, the statement that the transverse arches across the nave of St. Zeno, Verona, were “never constructed” is open to question. One transverse arch exists at the extreme west end, and the capitals remain for the others. The arches were probably removed when the present roof was added in the 14th century.

"Almost every French cathedral was intended to have seven towers, all crowned with spires," is rather too sweeping a generalisation. Few large French churches, outside Normandy, were designed for a central tower over the crossing; Laon Cathedral, which the author quotes as his example, being one of the few. Chartres Cathedral had eight towers, but not a central one. Transeptal towers were never contemplated at Amiens, Notre-Dame, Paris, Bourges, etc., and these cathedrals have only two western ones. In the South of France, moreover, no elaborate grouping of towers was ever attempted.

F. M. SIMPSON [F.].

MODERN SWISS ARCHITECTURE.

Villas et Maisons de Campagne en Suisse. With 630 illustrations. By Henry Baudin, Architect. 40. Geneva & Paris 1909. [Librairie Kündig, 6, rue Saint-Ours, Geneva; H. Gaulon et Cie., 39 Rue Madame, Paris.]

Under the influence of changing conditions of life during the last fifteen years in Switzerland, as in other parts of the Continent, there has been a marked exodus of the urban population to the country. The vulgar and soulless block of speculative commercial flats is giving place to a type of house that M. Baudin terms the *maison familiale*, expressing in its architecture something of the individuality of the owner. In other words, Switzerland is now beginning to regain the advantage, both hygienic and æsthetic, of every family occupying its separate house and garden, an advantage which England alone has never entirely lost. In criticising the domestic architecture of our Continental neighbours we are sometimes inclined to overlook this fundamental reason for the poverty of design so often displayed. The Swiss architect of the past half-century has had but little practice in domestic architecture compared with his more fortunate English *confrère*, and his efforts have been rather directed to the huge hotels and commercial buildings that are to be found even in the most distant Alpine village. The series of photographs and plans that have been collected by M. Henry Baudin may be said to well represent the type of villa that is now springing up in hundreds round the great commercial centres of Bâle, Zürich, and Lucerne. They vary little in their plan. The dining-room, morning room, and salon always *en suite* is a system that leaves much to be desired from the point of view of privacy. The planning of the kitchen and service parts of the average villa appear to be always on the small scale; even in the larger villas a servants' hall is rarely to be met with; but, on the other hand, the Swiss kitchen is often more convenient than ours, owing to the range being placed well away from the wall, accessible on all sides, and the houses are certainly more sensibly heated. Another feature that we might well imitate in our smaller suburban villas is the use of the attic space as a drying room. As regards the

exteriors of these villas, there is plenty of evidence in the designs in M. Baudin's book that the older tradition is beginning to be studied by the modern Swiss architects; but there seems to be a want of sympathy for the old work and a failure to realise that *l'art nouveau* cannot be successfully applied to the best traditions of the seventeenth and eighteenth centuries. Fortunately there is no lack of beautiful examples of domestic architecture in many an out-of-the-way Swiss village, and if only the rising school of architects will set themselves to study these more carefully, and endeavour to get rid of the cast-iron feeling that now characterises the Swiss villa, the ever increasing demand for private houses will provide opportunity in plenty for the development of a national domestic architecture. It is most encouraging to see that the Christmas-tree effects and stucco rockeries that have hitherto constituted the Swiss private garden seem destined to give place to more formal types in which the garden is more properly considered in its relation to the house.

H. INIGO TRIGGS [A.].

MODERN INDIAN ARCHITECTURE.

Government of India: Building designs. By James Ransome [F.]. Issued by the Government of India, 1909.

This book consists of some 60 plates of plans, photos, and perspective views, of Government buildings designed under the advice of Mr. James Ransome during the period when he held the office of consulting architect to the Government of India from 1903 to 1907. It is issued by the Government in the belief that the various designs may prove of service to others engaged in contributing directly or indirectly to the architecture of this country. As more than a year has elapsed since Mr. Ransome's connection with the Government of India appears to have been severed, and there must have been, at the same rate of production, some dozen buildings of importance designed, one feels curious to know who has designed them and how far this belief has been verified.

The book is admirably got up. The perspectives are accurately drawn and vigorously toned. The plans are not quite so satisfactory, no scale is attached to any of them, and out of twenty-three plans four only carry dimensions and only nine exhibit the north point.

Architecturally speaking, the designs attain a high standard of excellence, and one lays down the book after perusal with a feeling of gratitude to the man or men who had the courage to break through the official circle which surrounds the powers that be in India, and a still more lively feeling of gratitude that the selection of an architect for this work fell on one who has shown himself capable of grasping the problems of modern Indian architecture, and keen to meet those problems in an honest straightforward way.

When after the Mutiny of 1857 the Crown took over the Government of India, Calcutta was a city of (plaster) palaces, Bombay a city of (plaster) bungalows, and Madras (Blacktown) a city of (plaster) streets. All public buildings at that time were constructed on the lines of standard designs, in brick, plastered. It will readily be conjectured that the only difference between classic and Gothic was confined to the forms of the openings.

The railway engineers introduced a much better class of brickwork, and about the same time one or two men turned their attention to native architecture and introduced in a tentative way native forms and details. This movement, though for a time swamped by the great Gothic invasion, never quite died out, and is continued in many of the buildings illustrated in the book under review.

When the American war broke out, Bombay rose to the position of a city of great wealth, and, much to her credit, she spent large sums of money in beautifying the city. Gothic being the reigning style in England, Gothic was imported into Bombay. Cunning British architects took up their residence in the city, and many costly and beautiful buildings were erected. Though this movement, as before stated, retarded the advance towards a style suited to the country, the general public began to perceive, in a dim sort of way, that architectural ornament in itself did not constitute a style, that an ordinary building hidden behind a cage of Gothic columns and arches did not possess the dignity associated with this style, and, although many praiseworthy efforts were made to acclimatise the alien, there is in all probability, at the present moment, not one building being erected in India in this style. Even the designs for the Gothic churches illustrated in this book hardly go beyond adaptations, although this is, perhaps, from one point of view, the highest praise which can be bestowed on them.

It was inevitable that, when the native styles generally found favour with the public, wholesale copying should have been resorted to, and the highest praise meted out by an unthinking public to him who copied old work with the greatest exactitude! Did we not do the same here in England towards the close of the Gothic revival; and will it not be always the case so long as mere fashion rules out evolutionary thought? In consequence of this excessive purity, we have, in various parts of India, hospitals, banks, museums, and railway stations looking a little more like Indian palaces, mosques, temples, and mahals than might be desirable; but Mr. Ransome's clever handling of style, both classic and native, must surely have sounded the death knell of all such work. It is hardly possible to think that the simple and vigorous treatment shown in such buildings as the Residency at Bushire (plate XXII) and the block of offices (plate XX), in both of which the *spirit* of the native style is preserved without useless adjuncts or lavish ornament, could ever again lapse into the

feeble nothingness of copying, however commendable and pure that copying might be. It is the hidden spirit which gives character to all work, and the recognition of this character which determines its place in art work. A more lengthened residence in the country and a wider field of study would doubtless have strengthened and purified Mr. Ransome's perception of native feeling for its own characteristic forms.

In his adaptations of Classical and Renaissance architecture Mr. Ransome shows a distinct advance on anything done before in India. Government House, Dacca (plate II), is finely conceived. The Agricultural College, Poona (plate IV), would be a noble building in any part of the world. In this design Mr. Ransome has taken advantage of the condition that no building north of the Tropic of Cancer, whose axis lies parallel with the sun's path, need have verandas on the north side, an important point frequently overlooked by architects in India. The Government Offices, Council House Street, Calcutta (plate III), carries unity dangerously near to monotony, but the position is saved by the dignity of its extent and grandeur. It is somewhat disappointing to find harnessed to this design that timeworn monstrosity, that expression of mental poverty, that "triangular thing called a tympanum," asserting itself as a crowning joy and beauty to the building. It finds, alas! a like position in important public buildings much nearer home!

The publication of this book should amply repay the Government of India by minimising those costly experiments in style which abound in Calcutta and other cities in India, for in no other way than along the lines here indicated will the architectural problems of India be met. Too frequently these are set aside for a consideration of style only, a proceeding which betrays ignorance of the first principles of art. Every attempt to foster or to develop a particular style in a country so vast must end in failure. India extends roughly through four-and-twenty degrees of latitude—say, from the south of Italy in Europe to Archangel in the north. Its towns vary in altitude from a few feet above sea level to eight thousand feet, its rainfall from a few inches to 120 inches, its humidity from a dry heat which cracks every article of furniture to a moist heat which melts the best glue, and the races which inhabit the country differ from each other as much as the various peoples of Europe. The real problem is planning to meet the various requirements economically and intelligently; after this is done, then, and then only, should style be considered; and in this connection it ought not to be forgotten that the only character which any work in India possesses is the result of the actual labourer's impressed thought. This character will manifest itself whether we wish it or not. In many localities where art traditions linger it should be reckoned with as Mr. Ransome has reckoned with it.

R. F. CHISHOLM [F.].



9 CONDUIT STREET, LONDON, W., 8th January 1910.

CHRONICLE.

BUSINESS GENERAL MEETING, 3RD JAN.

Mr. Nield's Motion.

At the Business Meeting of Monday, 3rd January, Mr. James S. Gibson, *Vice-President*, in the Chair, the official business having been disposed of, Mr. Geo. Ernest Nield [F.] was called upon to bring forward the matters standing against his name on the notice-paper—viz.:

To discuss the matters referred to in items Nos. 1, 2, 3, and 4, standing in Mr. Woodward's name on the notice of the Meeting dated 20th November last, and to move the following resolution:—In view of the facts before the Meeting to-night, arising as they do out of the matters introduced by Mr. Wm. Woodward, this Institute feels that an injustice has been done one of its old members in a Minute of Censure entered at the Meeting of the 18th May 1908 for making a statement in a circular [a method since adopted by the Council], and directs that such Minute of Censure shall be expunged.

The matters in question were as follows:—

- (1) The London County Council's General Powers Bill 1909, and the note thereon on p. 643 of the *JOURNAL* for 24th July 1909.
- (2) Architects' Responsibility in connection with dry-rot in buildings.
- (3) The necessity of Assessors in Competitions adhering, strictly, to the cost limits laid down by Promoters.
- (4) The advertisements of "Stores" and other Firms as regards the employment of establishment Architects.

MR. GEO. ERNEST NIELD: I should like to mention that at the last meeting a motion was brought forward that reporters should be admitted to these meetings, and that motion was not carried. To my surprise, I found that in the next issue of one of the professional journals the meeting was partly reported. May I ask that my remarks this evening be not reported in the professional Press? It is now sixteen years since I became a member of the Institute, and, having hitherto taken no part in any of its discussions, I consider

that the matter I have to place before you to-night entitles me to a patient hearing. It is with considerable hesitation that I express any views here, for fear of making confusion worse confounded. It has always been borne in upon me that this assembly is a whirlpool of conflicting opinions and, to some extent, conflicting interests. The feelings of pleasure with which I entered the Institute turned to dismay, and later to indignation, at the sins of omission and commission perpetrated by the elected body of management. But to-night I have to give them my support on the first item—namely, their action in opposing the London County Council General Powers Bill 1909, in order to make it more workable. I do not propose to follow Mr. Woodward through his criticism of the Institute's action with regard to the Bill; it has now become an Act, and as such must continue until amended; but I am glad to note that he thinks some benefit resulted from the money expended. If the only result of an expenditure of £506 was to give more discretionary power to the district surveyors, with an appeal to any tribunal other than the London County Council, then I consider the money was well and rightly expended. The district surveyors should be encouraged to administer the spirit and not the letter of the Acts. The great difficulty is that officials of all kinds either cannot or will not administer technical Acts other than in the letter. I had a case in my own experience very many years ago where it was necessary to give notice to the London County Council under the Factory Act, and that was done; it was also necessary to give them notice under the Building Act, and that was done. Plans were supplied to both offices—though of course one body—and the consents came through subject to each other Committee. Thinking that now everything was in order, I commenced to carry out the work, but the district surveyor appeared on the scene and told me that what I was doing was quite illegal. The result was that I was prevented from doing precisely what the London County Council had given me permission to do. Things of this kind are very harassing to us all, and they occur not only in the City of London, but in the suburbs as well. Only to-day I interviewed one of the Borough Councils because the plans I had submitted were not approved by them. The place with which I was concerned was built some thirty years ago, and, having their By-laws dated 1908, I thought I had got all the information; but I found almost at the end of their by-laws, tucked away in a corner, that a building that was altered to some slight extent was subject to the by-laws in force at the time it was erected. No fault could be found with the work, but when I saw the officials to-day, to my surprise they brought forward an Act which had been passed a year or two before these by-laws were passed, which gave them power to make any building of which any wall or part of the roof was raised an entirely new building, and subject to the new by-laws. The result was that certain things have to be done to satisfy the consciences of the officials, but the building is not in any degree improved, and might very well have been passed as first submitted. Those are points upon which I consider the Institute should take action, and I do not consider that money could be more fittingly applied than to such a purpose. In the report of the proceedings in the House of Commons upon the General Powers Bill, I notice that notwithstanding the expenditure we were put to in the employment of counsel, the vice-chairman of the Board of Examiners (Mr. Searles Wood) appeared as a witness on behalf of the London County Council. How does this come about? Mr. Woodward, who is a member of the Practice Committee, and who logically should support the action of the governing body, delights in the fact that his remarks in May last were quoted to the House of Commons Committee and used by the promoters of the Bill against the Institute. Mr. Woodward suggests in his criticism of the Annual Report in May last that we should accept the appeal from the district

surveyor to the London County Council. I consider the arbitrary action of the London County Council in the past is largely responsible for the depreciation of property within the area of the county of London. I consider that if the whole £6,467 derived last year from subscriptions of members of the Institute were necessary to oppose improper and undigested legislation, it could not be more fittingly appropriated. Further, I am sure it would receive the unqualified approval of 2,000 out of the 2,278 subscribing members. The action of the London County Council is exciting the attention of public men. Sir Edward Clarke, speaking on the 20th of last month, said that the London County Council ran the risk of allowing matters to pass into the hands of its executive officers. I have heard the same opinion expressed by those who have held high permanent office in the Government of this country. There are some officials who are ever seeking to increase their own personal power, and whether it is done with good intent or not, it may subsequently be so used as to become a menace to the occupier and owner of property. You can imagine a case arising, if there is to be no appeal from the London County Council, where the Council would say, "We will allow your steel construction provided that the building is faced with Portland stone and the elevation is approved by us." I suggest that if there is no appeal to any scientific body like the tribunal of appeal there is no limit to the extent to which they will go. I confess that I cannot understand Mr. Woodward's delight that his remarks on the Annual Report were cited by the London County Council against this Institute. It is an apt illustration, if any is now required, that these proceedings should not be reported to others than members. The latter should have sufficient *esprit de corps* not to make use of it for their own ends, as was done in this instance. It has been contended in the circular I shall presently refer to "that officials should have no place on the Council or Committees of this Institute," and in expressing this opinion I do so for the majority of the members of this body. Coming to Item 2 on the agenda paper, I do not propose to proceed with this, as Mr. Woodward has given notice to re-introduce the subject, but I shall show you at a later stage that there are certain things occurring within this Institute which are in the nature of dry rot. With regard to Item 3, the Secretary has issued a supplementary notice introducing the revised Regulations for Architectural Competitions, and I feel that I am in duty bound to leave this matter in the hands of those who have so long looked forward to the production of these regulations. As to Item 4, "The advertisements of 'Stores' and other firms as regards the employment of establishment architects," that is a matter which calls for some immediate action on the part of this Institute, it being one of its duties to protect its members and to raise the standard of architecture in the eyes of the public. The public do not realise any difference between the members of this Institute and the Stores, except that it is more convenient to have the architectural charges, the building, and the furnishing account in one item. Not many days ago I met a man who is connected with one of these Stores, and in the course of conversation he led up to professional matters and said, "There is a man raising a question of ancient lights in connection with a building we are putting up. What shall I do about it? Shall I tell him to go—somewhere?" I merely mention that to show the extent of knowledge that many of these "Stores" people possess in matters connected with building. I have not the least doubt that the matter will end in litigation. Do you think the public and the client will be able to discriminate between these "Stores" architects and members of the Institute? I have another case in my mind—a house built by a "Stores" firm in the heart of the country and upon which a great many thousands had been spent. One has only to look at the place to see that these people have gone to a person who has some knowledge

of architecture, for some of the details are excellent; but, having got a design from him, they have evidently set to work to alter it to satisfy the client, with the result that other parts of the building are most incongruous and very badly designed. How, then, can we hope to make headway against these Stores if they are actually assisted not only by members of the profession, not only by members of the Institute, but by persons who are elected on its Committees? I approach this matter with some trepidation. I shall name no names, and I trust no one present will identify any individual. As the facts I am about to mention have been dealt with by the Council, I trust I shall at once be corrected if I make any inaccurate statement. It is my unpleasant duty to read to this meeting parts of a trade notice issued by a furnishing firm which gives an advertisement to a prominent member of one of the Committees of this Institute. This circular commences in a manner which shows that it was written by some one with a knowledge of building. It speaks of a level site as the cheapest to build on; it speaks of the higher the site the healthier, that a site that slopes to the south or west is preferable, and that gravel is the best subsoil, and so on. Then it goes on to suggest that an architect shall visit the site, and then introduces the following paragraph, which caused to a large extent the circular complained of: "Garden cities notwithstanding, the £150 cottage is not yet, whatever may be in store for us in the future. However, we have to live in the present, and failing the possibility of obtaining a cottage for £150 that will comply with the Building By-laws and that will not cost a small fortune for its up-keep, the question naturally forces itself upon us as to at what cost it is possible to produce a substantially built cottage with a reasonable amount of accommodation. To arrive at a satisfactory answer to this question we consulted a well-known West End architect . . . who has concentrated his skill upon designing a simple bungalow cottage, costing £200 to build, and this, it may readily be believed, entailed as much careful thought and skill in the planning as a house costing six times the money, for in this case every detail had to be studied, so that not a penny might be spent unnecessarily or anything essential be omitted for the sake of what would have been but false economy." Now, I appeal to this meeting. What does it think of that? I should be very sorry to have my name attached to it. I need not read any more of the circular; but we find a plan showing this four-roomed cottage, and the plan is signed by a member of the Institute, with the letters "F.R.I.B.A." I feel, gentlemen, you will hardly believe me. Then we turn to the next page, and we find catalogued an eight-day clock for 15s. 9d., an easy chair for 10s. 6d., and a long list of other things. If that were the only thing in this book one might imagine that perhaps it had got in by mistake, but coming to the next chapter we find there the same thing again: "This cottage has been specially designed for us by Mr.—, F.R.I.B.A., to meet the demand for a Week-end Cottage especially suitable for the Riverside or Golf Links," &c., &c.—there are other things of the same kind—"Estimated cost to build, £230 to £250"; then follows the plan, signed by the said member; and then we come again to the furniture. Following that we come to a further plan for a £450 cottage; and so on till we get to the end of the book, where there are plans for houses costing from £2,000 to £2,300.

Mr. WILLIAM FLOCKHART [F.]: May we hear the name? That is published, I presume.

Mr. W. HENRY WHITE [F.]: There is no secret about it at all. The name is my name.

Mr. NIELD: It was quite unnecessary to mention the name. I think that the gross injustice which has been done to a member of this Institute by the Council in passing a Minute of Censure compels one to bring forward every matter, in order that justice may be done to him by the

Institute itself. I am afraid there is no alternative but to read through this circular. It is dated May 1908, is marked "Private and Confidential—for Members only," and reads as follows:—

"The time has again arrived for the election of the Council and the various Committees, and members of the Institute probably do not realise that the names of nearly half the present Practice Committee have appeared in the Calendar for eight consecutive years; but, doing so, they will be of opinion that the time has now arrived when fresh members should be elected.

"To architects of London in practice, like myself, the difficulties of dealing with the various bodies who administer the Acts and By-laws relating to and connected with building form a daily worry. It is also a recognised fact that the country is suffering from excessive legislation of this character, which has to a large extent paralysed building operations, and we are promised further legislation by the President of the Local Government Board.

"It is the duty of the Practice Committee to deal with all Bills brought before Parliament, and, where thought advisable in the interests of the public and the profession, to take action in the matter, and to endeavour to mitigate any hardships which may be inflicted upon the owners of property, and to modify unworkable provisions.

"This work was carefully executed by the Committee when the County Council produced their excessive Bill in 1905—only a tenth part of which was carried through Parliament. On this occasion the R.I.B.A. did excellent work at considerable cost, but, as a result, the decision was come to not to oppose any further Bills. Whether this decision was arrived at by reason of the cost, or whether it was the result of official representation upon the Practice Committee, we have no means of knowing, but although the former cause was given I think the latter the chief one. I feel that you will agree with me that the R.I.B.A. should be untiring in its efforts to oppose extreme legislation, and that no sum is more satisfactorily expended than that which is so applied.

"On examination of the members of the existing Practice Committee, I find that they include the Superintending Architect of the London County Council, and no fewer than four official surveyors, so that it must be apparent to everyone that instead of the Committee being free to act independently in the interests of the public and profession, it must be largely influenced by official dictation and by a policy which does not always synchronise with public and professional interests.

"Who after any length of practice has not found that an application to the London County Council (and frequently to other bodies) is only granted where some concession is extorted from the owner, which strictly a public body has no right to demand; and consent to the application is only given subject to this sacrifice, generally made without complaint, not because the owner approves it, but because he finds it better to accept the evils that he knows of than to risk the cost of an appeal, should such be open to him?

"It is a matter of common knowledge that officialism at the present time has reached to such an extent that it is well-nigh intolerable. The District Surveyors appointed under the Act of 1855 had a considerable amount of licence, and I believe they used it fairly, and did then the good work which we seem to think has only been done lately. The District Surveyors recently appointed are bound hand and foot to the Council, whose arrogance, through the action of its executive officers in the carrying out of the Council's behests, compels the District Surveyors to enforce the letter of the Act even though it renders the property in question of little value.

"How frequently one sees that the Tribunal of Appeal, in allowing the appeal, delivers the appellant as a matter of sheer justice from the clutches of the Council, but it is

not generally known that the late Council, as part of its policy of dictation to the ratepayers and public, contemplated the suppression of the Tribunal.

"I suggest to you that it is the duty of every member of the Institute to see that no person holding office under any public body should be a member of the Council of the R.I.B.A., or of any of the Committees, and it is to attain that end that I ask for your support and assistance.

"Mr. Riley is a most zealous officer in the interests of the London County Council, but no man ought to be placed in the position of being judge in his own cause.

"In illustration of this statement, let me refer to a recent occasion when the London County Council promoted an amendment Bill, which I have reason to know was not dealt with in any form by the Practice Committee, by reason of the official influences. It was opposed by the District Surveyors' Association, and this opposition was effected by my brother, who put down an amendment on the second reading in the House of Commons, as well as an instruction to the Committee, and this, though not persevered in, obtained the desired effect.

"That the District Surveyors moved in regard to the Bill in the interests of the public alone shows that they were at some sacrifice prepared to improve the Bill, while the Institute assumed a position of indifference. That this has provoked the indignation of the London County Council is not to be wondered at, but it is our duty to see that the District Surveyors are not penalised because of their attempt to amend the law, and to administer the existing law fairly in the interests of the public.

"I now turn to another matter which I consider needs redress. The Practice Committee is supposed to regulate the professional conduct of all its members, and most of us wish it to be extended to the whole profession. Does it do this efficiently? We hope so, but have no means of knowing, as work of this character is rightly kept secret.

"Some three years ago I was asked, in connection with an action in the King's Bench Division, whether a building had been rightly supervised by an architect, and I found the mortar joints in places $\frac{1}{2}$ inch thick. This mortar was analysed by an eminent analyst, who has many times reported on building materials in the *Builder*, and he stated that no cementing material of the required character existed. Further, we afterwards learned that the contractor had been proceeded against by the local authority for bad materials.

"The case in all its aspects was most flagrant, yet two members of the then Practice Committee entered the witness-box and expressed, in the words of the report, that they found it 'very fairly built indeed.' The jury, after short deliberation (says the report), returned a verdict for the plaintiff—but what can the public think of the value of the professional evidence so disregarded?

"I would mention that the witnesses above referred to are still members of the Practice Committee.

"Some months ago I was surprised to find an advertisement by a London furnishing house for a £200 cottage on the back of a theatrical programme, to which was attached the name of a member of the Practice Committee. . . .

"At the present time I have a catalogue of furniture with the architect's designs for houses interleaved with house chattels, and a signature and the letters F.R.I.B.A. attached to each plan.

"Is this kind of thing to proceed further? If so, then I am ready to resign my Fellowship, even though I have passed the qualifying examination and been a member for fourteen years.

"What does the Profession say to the nomination of a Fellow who is of an age to qualify, and who still advertises for work in a book issued by the Stores? Is it not surprising that the Practice Committee takes no action, and should any of its members nominate him?

"I ask you to peruse the report of the Practice Com-

mittee for last year and that recently published. Could anything be more colourless and indefinite?

"It is immaterial to me whether you elect me a member of the Practice Committee or not, so long as you make such drastic changes as will ensure a rigid enforcement of professional discipline, and free the Committee from the trammels of officialism.

"I would add that this communication is made in the interests of the Institute, and I particularly desire it shall not be canvassed outside its members."

The result of that document was that the Council, after deliberating on the matter, passed a vote of censure, and the matter was commented upon by the Chairman at the following General Meeting, and his remarks reported in the *Builder* of the 18th May. As the result of that meeting the member censured wrote a letter to the Vice-President who occupied the chair at the meeting in the following terms:—"In the report of the meeting of the Institute, which has appeared in this week's issue of the *Builder*, under the heading 'A Reprehensible Circular,' I find your comments upon the document which I have felt it my duty to issue to members of the Institute. In the course of your observations you are reported to have said that in the document in question there were a 'great many inaccuracies, a great many things which were overstated, and many things which were wrongly stated,' and you go on to say that so far you regard the circular as reprehensible. The question which is now raised between us is a matter of supreme importance to the profession, and I am therefore without doubt entitled to know from you which are the statements contained in my circular which you allege were either (a) overstated or (b) wrongly stated, or (c) what are the many inaccuracies of which you complain? I am entitled to ask you to furnish me with these in order that I may know the grounds upon which you found your criticism, and I trust you will not hesitate to comply with my request. Further on in the report, I observe that you deal with the envelope in which my circular was contained, and which you described as 'a colourable imitation of the envelope issued from the office of the Institute containing the nomination forms,' and you go on to say that the only impression which that could convey—viz., that it emanated from the office—was calculated to have an influence over the members voting, which was an improper influence which could not be condemned too strongly. Let us see that we understand each other in this matter. Do you complain of the style of type used as well as the wording on the envelope? Do you suggest that there was any die, seal, or other device used by the Institute exclusively which had been adopted by me, or in what particular way do you allege an intention to deceive? I must ask you to answer these questions, since the matters between us are such as concern the whole profession, and particularly the future welfare of the Institute. I have yet one more matter which requires to be dealt with. In summing up your criticism you express the hope that in future this kind of misdemeanour would not be repeated. The word 'misdemeanour' has long since lost its ordinary dictionary meaning, and now may be said to indicate a series of statutable offences, many of them involving heavy penal consequences, and to be the complement of felonies which together go to make up the criminal law of this country. I am quite willing to believe, if you so assure me that such was the case, that you did not intend the word you used to bear this, the ordinary accepted meaning, and upon this point I shall be glad to have your assurance. Pending your answer to these matters I reserve my reply to your comments, which I regard as being as unwise as they are unwarrantable." To that letter I got the following reply, dated 26th May:—"In reply to your letter, I may say that the remarks I made respecting your circular expressed the feelings of the entire Council, and were not merely my own views. I do not feel disposed to enter into a discussion on the matter.

You may take it that the word 'misdemeanour' was used in the ordinary 'dictionary' sense, and was, I am sure, so understood by every one who heard it." Then a letter was written to the President and Council protesting against the Minute of Censure. Then on the 11th June I received the following from the Secretary:—"DEAR SIR,—Your letter of the 1st June addressed to the President and Council of the Royal Institute of British Architects was considered by the Council at their last meeting. Your correspondence with the Vice-President who presided over the meeting on the 18th May was at the same time laid before the Council. I am desired to inform you that the statement made by Mr. H. T. Hare at the meeting on the 18th May was made by him as representing the Council, and that they endorse the views expressed by him on that occasion. With regard to the grave inaccuracies in matters of fact in your circular, to which Mr. Hare referred, in the fifth paragraph of page 2 of your circular you say that the L.C.C. Bill 'was not dealt with in any form by the Practice Committee by reason of the official influences,' and in the sixth paragraph you say that 'the Institute assumed a position of indifference.' Both these statements are incorrect." Somebody says "Hear, hear" to that. As I was in the Committee Room of the House of Commons and was going to give evidence on that question, but was refused by the Chairman of the Committee because I was not a district surveyor, and the Institute was not represented, I feel confident that the statement in the circular was more correct than that contained in this letter. The Secretary's letter continues: "The Bill was fully considered by the Practice Committee, which reported to the Council, and the report was further discussed by the Council before the attitude of the Royal Institute was decided upon. In the seventh paragraph of page 2 of your circular you say that 'the Practice Committee is supposed to regulate the professional conduct of all its members.' This statement is entirely incorrect. The Practice Committee does not possess the functions you describe. Questions of professional conduct are dealt with by the Professional Questions Committee and by the Council itself. Again, on page 3, you condemn the Practice Committee for taking no action in a specific case of alleged professional advertising. It has no power to take any such action, and its only functions are to consider and make recommendations to the Council. With regard to your expression of opinion in the fifth paragraph of the first page of your circular, the Council, as a result of long experience, are of opinion that the 'official element' which you condemn is really a most valuable one on the Committee." That, Sir, practically deals with this matter I have to lay before you, and having read the circular and the correspondence, I am entitled to consider how the Council was composed who passed the unjust remarks I have just read. Among its members at that time (June 1908) it had five members who had not long been elected to the Fellowship of this Institute, and three of those had only been members of the Institute two years. In the matters I have placed before you I contend most emphatically that I have shown that an outrage has been done an old member by the Council. I may say in conclusion that so convinced am I that there are some here who will see the justice of my remarks to-night, that I have asked no person to second the motion that is before the meeting. I therefore move the motion which stands in my name.

THE CHAIRMAN: The motion before the meeting is: "That in view of the facts before the meeting to-night, arising as they do out of the matters introduced by Mr. Wm. Woodward, this Institute feels that an injustice has been done one of its old members in a Minute of Censure entered at the meeting of the 18th May 1908 for making a statement in a circular (a method since adopted by the Council), and directs that such Minute of Censure shall be expunged." Is there any formal or informal seconder?

Mr. H. HARDWICKE LANGSTON said he would second it *pro forma*.

Mr. CHAS. R. GUY HALL [F.]: I should like to know on what ground the censure was passed—whether it was from an objection to members of the Institute receiving the circular, or an objection to a circular being issued to members by one private member, or whether it was on the merits of the circular itself?

THE CHAIRMAN: The only ground is that stated by the Chairman at the meeting of the 18th May 1908.

At the request of the Chairman, the SECRETARY read the official note relating to the matter in the Minutes of the meeting of the 18th May—viz.: "The Chairman, on behalf of the Council, made a statement characterising as a misdemeanour which should not be repeated the action of a member who had issued, in envelopes colourably imitating the Institute official envelopes, a circular containing inaccurate statements respecting the work of the Practice Standing Committee, such proceeding being calculated to exercise an improper influence over members in recording their votes in the annual election."

THE SECRETARY also read the official report of the Chairman's remarks on which the Minute was based, which reads as follows:—"The Chairman of the General Meeting last Monday, Mr. Henry T. Hare, in opening the proceedings said he regretted to have to call attention, on behalf of the Council, to a circular which had been issued within the last few days by a member of the Institute with reference to the annual elections which were now taking place. There could, he thought, be no objection in a general way to a member circularising his fellow-members on a subject he was interested in, but such member ought to be very certain that the statements he made in his circular were justified by facts. The circular in question referred to the work of the Practice Standing Committee. The members of the Institute Standing Committees devoted an immense amount of time and trouble to the work of those Committees, and he was sure he was not overstating the case when he said that they, as a body, were actuated in a very thorough manner by the interests of the Institute, and that the whole of their labours were devoted to that end. Therefore, when any statements were made with reference to their work, they should be very carefully considered, and nothing inaccurate should be allowed to find its way into such statements. In the circular in question, he was sorry to say, there were a great many inaccuracies, a great many things which were overstated, and a great many things which were wrongly stated. In those respects alone he thought the circular in question reprehensible enough. But there was another point: this circular had been sent out in an envelope which was a colourable imitation of the envelope issued from the office of the Institute containing the nomination forms, an envelope which could not convey any other impression than that it emanated from the Institute, and was therefore calculated to exercise an influence over those members who were voting, which was an improper influence. Such an action as that could not be condemned too strongly. It was not the first time that a thing of this kind had happened. Some years ago the same course was taken by a member of the Institute now deceased, and at that time it was stigmatised in no measured terms. The Council trusted that in the future this kind of misdemeanour might not be repeated. No doubt most of the members who received this circular would discount many of the statements it contained after what he had said. With those few words he thought the subject had better be left."

Mr. EDWARD GREENOP [A.]: I rise, Sir, because this matter is very fresh in my memory, as at the time I was Secretary of the Practice Committee, and I may say that the Committee generally felt this matter very deeply. We felt that the Chairman, in his desire to be lenient, had not made the reprimand as severe as the occasion de-

manded. I am surprised that Mr. Nield should come down here and rake up this matter, standing as he does convicted of having issued, to my mind, a most improper circular. Under cover of that circular he attacked two old and most honoured members of the Practice Committee, one of whom had occupied the chair, I think, for three successive years of the Practice Committee, and than whom nobody stands higher in the profession in the matter of integrity; he is a man who is constantly appealed to in arbitration cases and such matters, because he is known to have the greatest sense of justice and to be most scrupulously exact in his observance of the proper conduct of his profession. The other member, who is now one of the vice-presidents of the Committee, is a man I have known personally, apart from business, for many years, and there is no one who has a higher view of his position as a professional man. I think Mr. Nield would have been well advised to have let the matter rest. A more dignified reprimand and one more deserved I never heard from the chair. I thought Mr. Nield's reading of the matter from the pamphlet with regard to week-end cottages was as unfair as his composition of the circular in the first instance.

Mr. W. GILMOUR WILSON [F.]: As a member of the Practice Committee, may I say that I think Mr. Nield is very much at sea when he suggests that the official element on the Committee in any way dominates or seeks to dominate the action of that Committee? The Practice Committee is not an administrative body; it is an advisory body, and their assistance is sometimes invaluable. I am very sorry to have listened to an attack upon the Committee, evidently dictated to a large extent by personal animus against individuals. That, to my mind, vitiates the whole document. With regard to the abuse, which we all admit is an abuse, so far at all events as it concerns our profession, of commercial firms seeking to absorb the duties of architect, there seems to be some confusion in Mr. Nield's mind and in the minds of a good many others. There are certain firms which advertise, not only that they build houses, but that they give independent architectural advice, that independent advice being given by one of their clerical staff. That is a very different matter from any firm which has the judgment and the sense to go to a responsible outside member of this profession and ask him openly—not under the rose, but openly—to prepare designs for them and to sign his plans as any other architect would sign his plans. If this sort of charge is to be brought broadcast, what about these catalogues I have got in my office, which contain rain-water heads, mantelpieces and various things stated by certain firms, with the names of the architects on them? What are we to say of a pamphlet, a booklet, I received not very long ago, which gave very detailed particulars of a building, a very fine building, and which states, I think, the name of the architect, a Royal Academician? If the Committee is going to allow this sort of thing, if we are going to allow ourselves to be abused by one of our members, on personal grounds it ought to put its foot down very firmly. There are plenty of abuses for this Institute to deal with, but it is unjustifiable to bring such a charge against a Committee, when the charge is dictated by personal animus.

Mr. GUY HALL: I should like to support Mr. Nield in one of his observations on the circular. The book he referred to is issued by a well known firm. Some time ago, when I was building rather a large bungalow myself, the client brought in this particular book, in which bungalows ranging from £200 to £650, I believe, were set out, and I have once or twice had clients bringing this advertisement of bungalows and stating that it was most absurd to get tenders from builders for an expensive bungalow when they can be built by these firms at a ridiculously low price. As a result of that I wrote to this particular firm and asked them to build one of these bungalows according to the catalogue, and their representative said, first of all, that the estimate was only approximate! Secondly, he said that it did not

include the foundations! And thirdly, he said it did not include any drainage! I will ask you to look up that book and see that in every one of these bungalows the w.c. is an earth closet and, consequently, they do not want any drainage. It costs £30 to build a cesspool sixty feet away from a house with the necessary drainage to comply with the local by-laws, leaving a sum of £170 only to build the cheapest bungalow (£200) advertised by that firm. Clients have said to me, "What on earth is the good of these people issuing these catalogues?" And to finish up this interview that I had with the representative of this firm, he said also that it depended on the distance of the bungalow from the station, and he would be very pleased to give an estimate. That is as far as I could get. Therefore, I think that the criticism made upon these plans is very fair on the part of Mr. Nield.

Mr. GEORGE HUBBARD, F.S.A. [F.]: I should like to supplement what Mr. Wilson has said. Mr. Nield has made a somewhat deliberate attack upon a particular member of this Institute, and in fairness to that member I think that it should be realised that there is a vast difference between the position of that member and an architect retained by the proprietors of a Store. When the proprietors of a Store advertise that they have an architect on their premises who will give professional advice to their clients, then I consider that no member of this Institute can honourably hold such a position. The first duty of an architect when he advises a client is that his advice must be disinterested advice, but when an architect is in the pay of a Store he is no longer in a position to give disinterested advice. He will have to give advice that will suit the proprietors of the Stores who pay him, and that may be very far from professional advice to their clients. Now Mr. White is not in that position. There is a vast difference between his position and that of an architect in the pay of a Store. I do not say that I entirely approve of Mr. White's position; but the difference in their respective positions is not one of degree, but it is a difference of kind.

Mr. LANGSTON: Did we hear read in the Minutes the word "misdemeanour" with respect to this matter?

THE CHAIRMAN: Yes, that word is in the Minutes.

Mr. LANGSTON: Then I should like to propose an amendment. This is a reproach to proper brotherhood. The member who has put his case before us to-night has not committed a misdemeanour; he has committed, perhaps, an indiscretion. He has done unguardedly something that in time to come, if not at present, he may regret having done; but whether that be so or not, we know what the word "misdemeanour" could be stretched to mean, and I say that that word ought to be expunged from our Minutes. I therefore move—and I hope it will be carried without any argument at all—that the word "indiscretion" be substituted.

Mr. H. P. BURKE DOWNING [F.]: I cordially second Mr. Langston's amendment, though I think Mr. Nield is extremely ill-advised in the way he has brought this matter before the meeting.

Mr. NIELD: With regard to what has been said about the Practice Committee, may I ask the meeting to believe that my action has not been dictated by any ill-feeling, or from any personal motive at all. It is entirely from indignation that a professional man should be associated with the things I have called attention to. As to Stores giving professional advice, I certainly do not see that Mr. Hubbard has shown any difference between the two cases. I may add that when this circular was issued, some thirty or forty letters came from members of this Institute stating that they had not voted for years because they were so dissatisfied with what was being done by the Committees. As to the statement that I was guilty of intent to mislead with regard to the envelope, I had no knowledge that any special envelope had been used on a previous occasion. Architects have circulars of all descriptions, and I con-

sidered that unless something was put upon the envelope, very probably it would find its way into the waste-paper basket without being looked at at all.

THE CHAIRMAN: I am very glad that the expenditure of a portion of the funds of this Institute upon such a vital object as the amendment, and I hope the betterment, of the London Building Act meets with Mr. Nield's approval; and with regard to that matter I might just say that this Institute, neither as individuals nor in its corporate capacity, can prevent any individual member from taking the opposite view. Mr. Woodward has his own views, and is perfectly entitled to his own views, on the London Building Act, and he is quite entitled to go to the House of Commons and give evidence against this Institute if he thinks fit. It is entirely a matter for his own discretion. The Council of the Institute have never at any time wished unduly to trespass upon the individuality or the independence of its members. I may just say in passing that Mr. Woodward is not very well, and we shall not have him here to-night, as we hoped, to enlighten us on the question of dry rot. So I am afraid that matter will have to stand over. I only want to say one word with respect to the vexed question, which I regret has been brought up to-night, of the employment of architects by furnishing firms, Stores, and so on. I must say that whenever cases of this sort have been brought up, the Council of the Institute have acted promptly to put a stop to anything which in their opinion was derogatory to architecture and to the profession; and so much has this been the case that by the new By-laws, now before the Privy Council, powers will be vested in the Institute Council which will enable them to deal very effectually with our own members. I should like to ask Mr. Hare, as he was the Chairman of the meeting at which this particular resolution was passed, to give you in a few words his version of the incident, and then afterwards we will take Mr. Langston's amendment.

Mr. HENRY T. HARE, Hon. Secretary: I think it is a little hard on us that Mr. Nield, if he intended to raise this question, should have waited such an unconscionably long time before doing so. Speaking for myself—and no doubt it is the case with other members—I had absolutely forgotten all about it; and it was with some little difficulty that I recalled the exact circumstances as Mr. Nield was speaking. As far as I recollect, the strongest objection that was made by the Council, whose opinions I merely voiced, was that Mr. Nield had sent round this circular in an envelope which, I think I am right in saying, was an exact imitation of the envelope containing the nomination forms for the election of the Council and Committees; and being sent round in that form it certainly conveyed the impression that it emanated from the office of the Institute; so much so that several people called here and asked the Secretary what was the meaning of his sending such a document from the Institute. There cannot be any question, when that happened, that it did convey that impression; and if a number of people could call and ask the question no doubt there were a much larger number of people who had the same impression and did not inquire about it. That was the main reason of the objection and of the censure. But there were other things alluded to as being inaccuracies in the circular, and which were explained in the letter afterward sent to Mr. Nield from the office of the Institute. These inaccuracies were not particularly objectionable, and were doubtless simply due to want of knowledge as to the functions of the Practice Committee; but there was one allegation that caused a great deal of dissatisfaction, and worse than dissatisfaction, in the minds of the Council and of members of the Practice Committee. That was the accusation or the insinuation that the Institute had withheld its hand from taking any action with regard to the County Council because it was influenced by officials of the County Council who were

members of the Practice Committee. That was a very improper thing to insinuate, and I think everyone felt it was most reprehensible. As to the word "misdemeanour," I am afraid I do not quite know what is the exact dictionary meaning, but I do not think there is any particularly objectionable meaning to that word except that it is a legal word.

MR. LANGSTON: It is a word used in the Criminal Courts. MR. HARE: Yes, but that is not the ordinary dictionary meaning of the word, and in the letters I wrote to Mr. Nield I particularly said that I did not mean it in any other sense than the ordinary dictionary meaning; and if it is any consolation to Mr. Nield to have the word altered to "impropriety" or a word of that kind, I do not suppose anyone will object to that.

MR. FLOCKHART: Can the envelope be produced?

THE HON. SECRETARY: We have not got it, I am afraid, but there is no question about it.

THE CHAIRMAN: I will put the amendment first: that the word "misdemeanour" be omitted from the minutes of the meeting of the 18th May 1908.

MR. LANGSTON: And the strongest word that might be put instead would be "indiscretion."

THE CHAIRMAN: And that the word "indiscretion" be substituted.

MR. HARE: I would suggest "impropriety."

MR. DOWNING: I suggest "grave indiscretion."

MR. SAXON SNELL: It is more than indiscretion. I support "impropriety."

MR. HUBBARD: The chief objection was the appointment of this particular kind of architect. Surely the word "indiscretion" is quite strong enough.

MR. BAXTER GREIG [A.], rising to a point of order: As reported in the Minutes this is not a resolution of the Institute. It was not a motion of the meeting. It came as a statement from the Council; the Institute as a body had no opportunity of discussing it; it was simply voiced by the Chairman, and no comments were made upon it. I therefore suggest that it is not competent to this meeting to make any alteration, but the most that can be done is to refer the matter back with any suggestion.

MR. LANGSTON: I submit that this meeting as an act of grace can do what I ask them to do, and not keep such an offensive word on our Minutes.

MR. HEATHCOTE SPATHAM: But the statement in the Minutes is a record of what was said.

MR. G. A. LANSDOWN [F.], rising to a point of order: Inasmuch as the Minutes were brought forward at the next meeting after that of the 18th May, and signed by the Chairman as correct, surely it is within our power now to alter any word in that Minute after notice of motion.

MR. W. HENRY WHITE [F.]: Every member of this meeting has a right, no doubt, to voice his own feelings in his own manner, and it is for the members to say whether or not they agree with him; but in reference to the matter in which my name has been used, I merely wish to point out that the whole subject is under the consideration of the Council, who have the fullest information upon it, and it rests with them to deal with.

The amendment being put to the vote—viz., that the word "indiscretion" be substituted for "misdemeanour" in the Minute in question—was carried unanimously.

MR. J. NIXON HORSFIELD [A.]: Before the motion is put may I say that it does not seem that much harm would be done were the whole thing wiped off the slate? I do not know what the row is about, but we have now come to the conclusion that the action of Mr. Nield, whatever it may have been, was not a misdemeanour, but was only an indiscretion. Then why should we have a record of an indiscretion on our Minutes?

No further observations being offered, the amendment was put as the substantive motion, and carried without dissent.

Revised Regulations for Architectural Competitions.

THE CHAIRMAN: The next business before the Meeting is to consider the Revised Regulations for Architectural Competitions. You will all have received the revised draft which has been approved by the Council. You will notice that it has been printed in various kinds of type, and I think it would facilitate the progress of the business if we take the matter paragraph by paragraph, and devote our attention principally to the matter printed in black type, as this represents the new proposals.

MR. SAXON SNELL [F.] said he had an amendment to propose to every clause in the paper, and as it was already very late it would be quite impossible to get through the clauses even if they sat till midnight. He would therefore move the adjournment of the Meeting.

MR. LANGSTON seconded.

MR. T. E. ECCLES [F.] (Liverpool): As the representative of one of the Allied Societies, I move that the Regulations be referred back. We have only had this document a few days, and, it being holiday time, we could not get our Council together properly to consider this document, which is of vital importance to the Allied Societies.

MR. W. G. WILSON: The matter ought certainly to be placed before the Allied Societies.

MR. LANCHESTER: I should like to give my reasons for supporting Mr. Eccles. There is evidently a large number of members who have suggestions to offer, and I do not believe a document of this character can be discussed with any profit in such a Meeting as the present. We should do much better to have members' views placed in shape carefully in Committee, so that everyone who has expressed an opinion should have it carefully considered. The Committee will be able to bring forward all these suggestions, and their reasons for adopting or rejecting them, at a future time. Time would be saved all round by referring the matter back.

THE CHAIRMAN: Mr. Snell's motion is that the Meeting adjourn, and in the natural order of things this document would come up for consideration at the next Business Meeting.

MR. SAXON SNELL: I should only move that because of your proposal to discuss it clause by clause. I have another amendment I would very much rather move, viz. that it be referred back. If I have the permission of the Meeting, I would like to say a word upon that. I feel this very strongly. I do not quite know where this document came from, who compiled it. I know that when some months ago only one alteration was suggested in the Competitions Regulations, it was thought important enough to refer it to a Special Committee, a Committee composed of the Competitions Committee and four co-opted members. Now here we have a number of most important alterations passed by what Committee we do not know. If, Sir, you had not started in that way I was going to move that it be referred back to a Special Committee, to be composed, as before, of the Competitions Committee and at least four co-opted members; and now a new point has been raised by Mr. Eccles, who suggested that the Allied Societies should have something to say to it. With that I quite agree; we could refer it back to the Committee, with power to consult the Allied Societies—that would be better still. I feel it is most important that it should be referred back to a Special Committee.

MR. LANCHESTER: If you suggest that the Allied Societies should be on as co-opted members I should be with you.

MR. SAXON SNELL: I should say the Presidents of the Allied Societies.

THE CHAIRMAN: Do you mean all the Presidents?

MR. SAXON SNELL: They might be invited to send their views to the Committee.

THE CHAIRMAN: I am perfectly ready to take your instructions on this matter, but I should like to point out to

the Meeting that the one particular point that Mr. Snell referred to consisted in the desirability or undesirability of adopting the jury system in large and important competitions, and for that special purpose several other metropolitan architects were co-opted on to this Committee. They did their work and reported to the Council, and the whole question of the Regulations was then referred back to the Competitions Committee. The first thing the Competitions Committee did was to send out a circular to the whole of the Allied Societies drawing attention to the fact that the whole of these Regulations were under review and inviting suggestions from them. All these suggestions were received, sifted, and considered, and the whole of the suggestions, so far as in the opinion of the Competitions Committee they were workable or desirable, were incorporated in this document as you see it. This document was then placed before the Council of the Institute, who have now brought it before the general body of members. If you refer the document back with some such instruction that the whole of the Presidents of the Allied Societies, or any number you specify, shall be co-opted on to this Competitions Committee, and again consider the matter and report, the Competitions Committee will, I am sure, be willing to meet those gentlemen and consider their views as expressed by themselves instead of by letters. But there are other members who have come prepared, I daresay, to make amendments and suggestions for the betterment of these Regulations; and there must be a number of architects in London who can only lay their views before their fellow-members at such a Meeting as we have to-night. We have tried hard to get information, but the channel by which we should get it is on such an occasion as the present; and, if we had discussed it clause by clause, at the end we should have had to remodel the document upon the lines we had arrived at. If, as an initial step, you desire now that the Presidents of Allied Societies should be co-opted on to this Committee, it is open to you to pass a resolution to that effect, and I have no doubt the Competitions Committee will heartily agree with it.

MR. BURKE DOWNING: I support the motion that we should go on, for this reason: We should, I suppose, only go on with Clause 1, but anyhow we shall have made a beginning, and so long as we do not pass Clause 1, but leave the passing of clauses until the end, that will enable us between this and the next Meeting to consider the suggestions we have to make, and we can discuss the matter when we have had the paper in our hands somewhat longer. The idea of referring back seems to suggest that we should communicate our individual suggestions in writing, for the Committee to consider, and we shall not have the advantage of hearing what other members have to say.

MR. BAXTER GREIG: It would be futile to proceed; suggestions may be forthcoming from the Allied Societies which would tend to modify our opinions.

MR. P. S. WORTHINGTON [F.] (Manchester): I think that the motion to adjourn consideration of this question would meet the views of the Allied Societies, because it would give them time to discuss the question, and then the whole thing would be discussed together. I think Mr. Eccles would be quite willing to agree to that. So far as my own Society is concerned, we have discussed the question as far as the limited time allowed: we had this document put before us on Thursday, and we called a Meeting on Friday, but it has been impossible in the time to consider the question before coming to the Meeting to-night; and it seems to me that the adjournment is the right course to pursue, because the Allied Societies are very largely interested in this matter, and are affected in a more peculiar way than the metropolitan members.

MR. MATT. GARRUTT: As I understand, the views of the Allied Societies have been already taken on this, and I do not see what gain there will be by referring it back. If

we simply refer it to the next Business Meeting, that will give a month, during which the Allied Societies may discuss the matter and instruct their representatives to bring their views before that Meeting. Nothing would be gained by referring it back in form, and I support the simple proposal to adjourn the Meeting.

The proposal for adjournment was then put from the Chair and carried unanimously.

St. Paul's Bridge.

The Times of the 6th inst. published the following letter addressed to its Editor:—

5th January 1910.

SIR,—To those whose pride is in their city the scheme now before the Corporation is of the keenest interest; a new bridge and a new approach, opening up St. Paul's, provide the opportunity for beautifying a quarter of the town. Approached from the west the Metropolitan Cathedral forms an impressive picture, notwithstanding the iron railway bridge in the foreground. On other sides the great church is crowded upon by tall houses. There is now the chance of a south view by the proposed new street, which should have the dome in its vista.

It is the earnest hope, not only of architects and of other artists, but of all who desire beauty in our town life, that this great change shall be made, not only with a view to traffic, but at the same time with the wider consideration for all else that may be gained thereby. The new bridge should be a feature with architectural character, and should not be a clever arrangement of iron girders.

I trust that those in authority will admit, in consultation with them at the initiation of the scheme, the best talent to be obtained on its architectural or æsthetic bearing. The Bridge House Estates Committee graciously received a deputation of our Royal Institute, which included Sir Lawrence Alma-Tadema and Sir George Frampton; the painters and sculptors also feeling that a great opportunity is with us.

If, through your influence, a wide public interest is taken in this matter the hands of the committee will be strengthened, and they will realise what a really noble scheme is expected of them. London has an unfortunate record of lost opportunities.

I am, Sir, yours obediently,

ERNEST GEORGE, *President R.I.B.A.*

Architectural Copyright.

In the JOURNAL of the 12th June last appeared an article on the question of "Artistic Copyright as affecting Architects," embodying statements prepared on behalf of the Royal Institute by Messrs. John W. Simpson [F.] and John Belcher [F.], R.A., and presented to the Law of Copyright Committee. This Committee included representatives of literature, painting, the dramatic and publishing worlds, and law, and its Report has just been published [Cd. 4976]. Among the signatories are

Lord Gorell (the Chairman), Sir L. Alma-Tadema, Mr. Anthony Hope, Professor Raleigh, Sir Frederick Macmillan, and Mr. Askwith, K.C. Mr. Henry Clayton, Mr. Joynson-Hicks, M.P., Mr. Scrutton, K.C., and Mr. Trevor Williams append notes qualifying their acceptance of the Report. The Committee held sixteen sittings and examined forty-five witnesses, among whom were representatives of authors, architects, photographers, designers, music publishers, composers, &c.

The terms of the reference to the Committee were "To examine the various points in which the Revised International Copyright Convention signed at Berlin on 18th November 1908 is not in accordance with the law of the United Kingdom, including those points which are expressly left to the internal legislation of each country, and to consider in each case whether that law should be altered so as to enable his Majesty's Government to give effect to the Revised Convention."

The following extracts from the Report contain some of the chief recommendations of the Committee so far as they affect architecture. It will be seen that a step of the highest importance has been taken towards the safeguarding of an architect's copyright in his buildings, plans, and drawings.

With regard to architecture it is to be observed that in giving protection to actual works of architecture as opposed to plans made to guide the architect in his work, the Revised Convention goes beyond British law, which forbids copying plans of a building, but not copying the building itself.

Plans and models appear to come under the head of "literary and artistic works," and as to them there has been no dissentient evidence given, nor any difference of opinion in the Committee.

The evidence as to buildings themselves has been somewhat conflicting, but the Committee were much impressed by that of M. Maillard.

It is clear that if the Revised Convention is to be followed with regard to works of architecture, the scope of British law must be enlarged.

The Committee, by a large majority, have come to the conclusion, after due consideration of the evidence, that it is desirable to recommend that architecture be accepted as matter to be protected, both for the sake of uniformity and because it deserves to be protected and presents no difference in principle from that applicable to the sister arts.

They further consider that protection should be given against copying buildings whether by use of plans or otherwise, and against use of drawings or models for other purposes than those authorised, and by other persons than those supplied therewith.

With regard to the term "architecture," the Committee gather that the object of the article is to protect works of original and artistic character, and not works of common type which have been frequently produced on previous occasions. There may possibly be difficulties of proof of infringement, but this does not affect the principle.

There may be difficulties as to remedies. Damages might not be technically provable, and destruction not permissible, as buildings are usually not the property of the infringer; but penalties might be awarded against anyone who copies or is a party to copying.

It may be pointed out that the Royal Commissioners of 1878 did not consider that it would be practicable to give this protection, which is now suggested, to architects; but

after hearing the evidence and understanding that no difficulty in affording this protection has been found in other countries, the Committee have formed a different opinion, and their conclusion is in favour of the adoption of Article 2 in this respect.

The Committee recommend the adoption of Article 7, which provides for the term of protection to include the life of the author and fifty years after his death, and the necessary amendments of the British law to give effect to it.

Three of the signatories, Mr. Joynson-Hicks, Mr. Scrutton, and Mr. Trevor Williams, are opposed to the extension of copyright to architecture, the former considering it an innovation exceedingly difficult to carry out in practice, and likely to be very detrimental to the progress of building construction.

"The Builder" Competition.

The designs submitted in *The Builder* competition for a suggested new front to the premises of the Institute, No. 9 Conduit Street [JOURNAL, 16 Oct., p. 771], were on view for some days up to the 1st January at the Architectural Association Gallery, Tufton Street. The competition, it is understood, attracted 160 competitors, and the average merit of the designs, mostly doubtless from young men, was very good. A criticism of the drawings was given in *The Builder* for the 25th December. The award was made by the Editor in conjunction with Mr. Halsey Ricardo and Mr. Curtis Green, and the first prize has gone to an Associate of the Institute, Mr. Stanley J. Wearing, of Leicester. Of the winning design *The Builder* critic says: "It is a good example of traditional Classic treatment, with two fluted pilasters with capitals in the centre, flanked by plain pilasters at the sides; the design is simple and dignified, and the whole of the details are worked out with knowledge and refinement. Few, if any, of the competitors exhibit such scholarly restraint as the author of this design." The second prize is awarded to Mr. Arthur Welford for "a design of very high quality," "a most original bit of architecture, highly creditable to its author." The two premiated designs are published in the current number of *The Builder*.

The British School at Rome.

The recently issued annual report of the managing Committee of the British School at Rome states that during the past year some twenty-five students and Associates have profited by the facilities which the School, its staff and Library, offer for the prosecution of the many branches of study which Rome and Italy afford. The Committee express gratification at the proposal put forward by the Society for the Promotion of Hellenic Studies, advocating the formation of a sister Society for the Promotion of Roman Studies. The staff in Rome have long felt the want of some corporate body of this kind in England. A special feature of the new organisation would be the publication of a Journal devoted

to Roman Studies. All friends of the School are asked to help in the creation of the proposed Society. The Report has the following references to members of the R.I.B.A.:—

"The Committee have recently welcomed as a member of their body Mr. John W. Simpson, a Fellow of the Royal Institute of British Architects and former Vice-President of that body, whose presence greatly facilitates discussion on matters of common interest to the School and the Institute. They learn that the latter body contemplates the foundation of an architectural institution in Rome, and hopes have long been entertained of the possibility of co-ordinating and combining the various British artistic and learned organisations in Rome, whether existing or to be founded. Such a plan, while securing to each its just autonomy, would give to all what has long been needed, a worthy and dignified home. It is obvious that a scheme on these lines would take care and time to mature, but its object is one on which thought and labour will be most well expended. The Committee hope to be able to announce in their next report the substantial progress of this scheme."

"Mr. A. E. Beswick, A.R.I.B.A., devoted about two months to the study of Renaissance architecture in Italy, visiting most of the principal cities."

"Mr. A. Stratton, A.R.I.B.A., and lecturer at King's College, visited Italy during the winter in order to prepare a fourth edition of the well-known and important work on the Architecture of the Renaissance in Italy by the late Mr. W. J. Anderson, which has just made its appearance."

"Mr. Leslie Wilkinson, A.R.I.B.A. (Student 1906), has contributed several drawings to the new edition of Mr. Anderson's work, already mentioned as having been edited by Mr. Stratton."

A satisfactory feature of the financial statement is the growth of the list of annual subscribers. The Committee, however, ask for better support of the special ventures of the School which make up no small share of its activities.

Continental Town Planning.

The National Housing and Town Planning Council are arranging a tour at the end of May in connection with the International Housing Congress to be held at Vienna. The party will probably leave London on 23rd May, travelling *via* Brussels to Berlin, where a visit will be paid to the Town Planning Exhibition, which will be open in the Prussian capital. Dresden will be visited, and Vienna reached on 30th May, and after attending the Congress and studying the lay-out of this delightful city the return journey will be made on 6th June.

THE General Meeting of the 23rd May, hitherto blank on the Sessional Programme, will be devoted to a Paper by Mr. E. A. Rickards [F.] on "The Art of the Monument."

CORRESPONDENCE.

The Church Organ.

To the Editor JOURNAL R.I.B.A.,—

SIR,—I do not know what Mr. Shearman means by the sentence in the first paragraph of his letter—"Mr. Cliffe . . . favours another contention by

Mr. Statham—a central position for the organ on a screen: in place of the Rood, apparently!"

Mr. Shearman has either confused two different people or two different proposals. I never for a moment suggested the erection of the organ on the chancel screen of a parish church. I suggested a return to the old position *in cathedrals*, on the screen between nave and choir, and a new method of arranging it.

H. H. STATHAM [F.].

The Impending Parliamentary Election and the Law of Architectural Copyright.

120a Kensington Park Road, W., 3 Jan. 1910.

To the Editor JOURNAL R.I.B.A.,—

DEAR SIR,—I enclose herewith an abstract of the recommendations of the Committee (Lord Gorell presiding) appointed in March last by the President of the Board of Trade to report to the Government as to the legislation necessary to give effect to the revised International Copyright Convention signed at Berlin in November 1908. The extracts are as follows:—

As to architecture, the Convention goes beyond British law, which forbids copying plans of a building, but not copying the building itself.

After due consideration the Committee, by a large majority, have come to the conclusion that it is desirable to accept architecture as matter to be protected, both for the sake of uniformity and because it deserves to be protected and presents no difference in principle from that applicable to the sister arts.

They further consider that protection should be given against copying buildings, whether by use of plans or otherwise, and against use of drawings or models for other purposes than those authorised, and by persons other than those supplied therewith.

With these exceptions most of the subject-matters enumerated in the article are already protected in this country, and the Committee recommend its adoption.

As to the position of copyright in the overseas Dominions, the Committee understand that it is proposed to call a conference of Colonial representatives, and it seems to them of the utmost importance that the Colonies should come into line with Great Britain, and that, so far as possible, there should be one law throughout the Empire.

It may be that some members are not aware of the result of the deliberations of the Committee, but as will be seen they, by a large majority, consider it desirable that architecture should be "protected" not only in the British Isles but also in our overseas Dominions.

As a matter of practical politics affecting the profession at large, now is the time to obtain the necessary "pledges" in support of architectural copyright, and I venture to make a suggestion and recommendation that individual members of the profession should send a written request to *all the Parliamentary candidates* in their constituency, asking whether, in the event of their being returned to Parliament, they would support a Bill to give effect to the recommendation of the Law of Copyright Committee 1909 as applied to architecture in particular.

MINUTES

All the answers should be kept until the result of the election is known, and later the replies of the Members of Parliament forwarded to a representative committee of the profession, which could be appointed to deal with the matter.

In the event of legislation affecting the law of architectural copyright being submitted to Parliament, the members supporting the Bill could, if necessary, be very properly reminded of their promises.

I append herewith a copy of a letter which I have addressed to all the Parliamentary candidates for Kensington N. and Paddington S.

Yours faithfully,

HERBERT SHEPHERD [A.].

To . . .

DEAR SIR,—I should be glad if you will kindly inform me, in the event of your being elected to represent the constituency in Parliament, if you would be prepared to favourably consider and support a Bill to give effect to the recommendations of the Law of Copyright Committee 1909, more particularly as applied to architecture.

Your reply would oblige.—Yours faithfully, H. S.
(Stamped and addressed envelope
for reply enclosed.)

MINUTES. V.

At the Fifth General Meeting (Business) of the Session 1909-10, held Monday, 3rd January 1910, at 8 P.M.—Present, Mr. James S. Gibson, *Vice-President*, in the Chair; 31 Fellows (including 8 members of the Council) and 42 Associates (including 1 member of the Council), the Minutes of the Meeting held 13th December 1909 having been published in the JOURNAL were taken as read and signed as correct.

The Hon. Secretary having announced the decease of Baron Henry von Geymüller, of Baden Baden, *Hon. Corresponding Member*, the regrets of the Institute were ordered to be entered on the Minutes, and a message of sympathy and condolence to be conveyed to the relatives of the late member.

The Hon. Secretary formally acknowledged the receipt of works recently presented to the Library, and a vote of thanks was passed to the donors.

The following members attending for the first time since their election were formally admitted by the Chairman:—viz. William Charles Antcliffe, John Weston Jarvis, Robert Pierce, Hugh Alexander Ross, George Vey, jun., *Associates*; John Stanley Heath, *Fellow*.

The following candidates were elected by show of hands under By-law 9:—

AS ASSOCIATE.

HENDERSON: ANDREW GRAHAM [P. 1903, S. 1905, *Qual.* July 1909].

AS HON. ASSOCIATES.

COPE: ARTHUR STOCKDALE, A.R.A.

EVANS: ARTHUR JOHN, D.Litt. Oxon., Hon. LL.D. Edin., Hon. D.Litt. Dublin, M.A., F.R.S., F.S.A.

Mr. G. Ernest Nield [F.] having, in accordance with notice, discussed matters referred to in items Nos. 1, 2, 3, and 4 standing in Mr. Woodward's name on the notice paper for the meeting of 29th November last, and having read a circular letter he had issued to members of the Institute in May 1908 and correspondence arising thereon, and having, further, contended that nothing in his conduct

justified the censure passed upon him at the meeting of the 18th May 1908, moved finally that "in view of the facts before the meeting to-night, arising as they do out of the matters introduced by Mr. Wm. Woodward, this Institute feels that an injustice has been done one of its old members in a Minute of Censure entered at the meeting of the 18th May 1908 for making a statement in a circular [a method since adopted by the Council], and directs that such Minute of Censure shall be expunged."

The motion having been formally seconded by Mr. H. Hardwicke Langston [A.], a discussion ensued, and it having been objected that the circumstances did not warrant the use of the term "misdemeanour" in the Minute of Censure, an amendment was eventually agreed to, and carried unanimously as the substantive motion, that the word "indiscretion" be substituted for "misdemeanour" in the Minute in question.

The Chairman formally presented and invited discussion on the Revised Regulations for Architectural Competitions, copies of which had been previously issued to members.

Mr. A. Saxon Snell [F.], calling attention to the lateness of the hour, and stating that he had amendments to propose to every clause in the Paper, moved the adjournment of the meeting.

The proposal having been seconded by Mr. H. Hardwicke Langston [A.], was put from the Chair and agreed to.

The proceedings then closed, and the meeting separated at 10 P.M.

ALLIED SOCIETIES.

The Royal Institute of the Architects of Ireland.

The Annual General Meeting of this Institute was held on the 16th December, Mr. Fredk. Batchelor, *President*, in the Chair, when the Council's Annual Report was presented and adopted, and the officers and Council for the ensuing session elected. Most of the matters dealt with in the Report were touched upon in an Address subsequently delivered by Mr. Batchelor, and from which the following extracts are taken:—

Attention has been drawn in the Report to the potential advantages to the architectural profession in Ireland which lie in the projected School of Architecture in the new National University. It would be difficult to overestimate the future results of a well-equipped and properly organised Architectural School in the University, not alone on Irish architects, but on the Irish public as well, provided that the curriculum be arranged to embrace both academic and practical training. The existence of such a University School will bring architecture more prominently before the public; it will undoubtedly attract many students of higher social standing to the architectural profession, and the effect of the superior training they would presumably receive would soon be seen in the improvement in public and domestic architecture throughout the country. Thus we hope the stigma which unfortunately attaches to Irish architects would eventually be removed, and it would no longer be the custom for Irishmen to seek in England and Scotland for architects to design buildings of importance in Ireland on the plea that no Irish architects were capable of doing the work. In view, then, of the vital importance of starting the School on the best possible lines, we await with much anxiety the selection by the Commission of a gentleman to fill the Chair of Architecture. Upon that appointment hangs the future success or failure of the School. . . . There is a further reason for our anxiety in regard

to the establishment of this School which I ought to mention, and it is in connection with the qualifying examination for admission to the Class of Students in our Institute. We have delayed the preparation of the syllabus for this examination until the curriculum of the University School would be settled, as it would obviously be to everyone's advantage that the examination should, as far as possible, be framed on the lines of that curriculum. We are, however, face to face with the difficulty that, during the interval between the passing of the new by-laws and the institution of this qualifying examination, we could have no power under those by-laws to admit into the Institute, either as students or members, any persons who have not been in practice as principals for seven successive years. One of the first duties of the new Council who have been elected to-day will, therefore, be to draw up the syllabus of an examination which, while testing sufficiently the qualifications of the candidate, will not commit the Institute to any fixed standard until the School of Architecture has had time to develop.

Before I leave this subject, perhaps I may be allowed to refer to the proposal I submitted to you in my Address last year for the amalgamation of the Architectural Association with this Institute. The scheme was very thoroughly discussed at two General Meetings of the Association eight or nine months ago, and, so far as one could form an opinion, was very favourably received by the members, but no formal vote was taken upon it, as it was felt that no decision upon such an important matter could be arrived at until the result of the application to the University Commission to establish the Chair of Architecture would be known. You may remember that the scheme provided, amongst other things, for the taking over by the Institute of the educational functions of the Association; but it was then recognised that, if the University School should prove a success, it would be both unnecessary and undesirable to maintain a similar school in connection with either the Institute or the Association. One cannot, of course, say at this moment how this University scheme may succeed, we must closely watch the march of events; but I feel that, as this Institute is responsible for its inception, it is now our duty to do all that lies in our power to support it and make it a great educational centre for the training of Irish architects. If, then, the main purpose for which the Architectural Association was resuscitated be achieved by other means, what good can result from the continued existence of this second architectural body in a comparatively small centre like Dublin? I am more than ever convinced that it would be of great benefit to our profession in Ireland if the two bodies were to agree to unite and work together for their mutual advantage. The increase in membership alone would undoubtedly strengthen the position and prestige of the representative Institute, and the regular meetings for the reading of papers and discussion, which have always been such an admirable feature in the work of the Association, would become of increased value by the presence and co-operation of the senior members of the profession. I ask, then, brethren, that this subject may be given the consideration that its importance demands. A very large number of our members are also members of the junior Association, and they are so simply because they have felt it their duty to support the efforts of the Association in the education of the architectural

student. But if circumstances should change during the next few months, and the educational work of the Association should be no longer necessary, it will become a serious question as to whether it would not be the duty of the members of this Institute to use their influence to bring about the amalgamation. . . .

Passing from this subject I want to say one word on the Incorporation of the Institute. It is a matter, I think, for much congratulation that after seventy years of existence we are at last a corporate body, with a legal status and power to hold property and manage our finances without the assistance of trustees. . . .

The new Seal of the Institute, designed by our friend Richard Orpen, has been beautifully modelled by Miss Elvery and is now being engraved; it will, I trust, appear on the first certificates of membership to be issued subsequent to our Incorporation.

Another matter for congratulation is the success which has attended the Institute Journal in its new garb. It has been so well managed by Mr. Allberry, our most indefatigable Secretary of the Publication Committee, that not only has it paid its way, but has contributed a not inconsiderable balance to the general funds of the Institute. This Journal should become a valuable means of keeping in touch with our provincial members, who should be invited to contribute matters of general or technical interest. Buildings of importance designed during the year by our members might also be illustrated. . . .

Speaking of other Architectural Societies brings me to the last subject I have to touch upon, and that is, the proposed re-alliance of the Ulster Society with this Institute. You are aware that the Ulster Society, soon after it seceded from its alliance with this Institute, applied to the British Institute for direct affiliation, but in consequence of the representations of your Council the R.I.B.A. refused to grant the alliance until an amicable settlement of our differences had been arrived at between the Ulster Society and ourselves. I need not bring you through all the protracted negotiations which then ensued, but they resulted in a scheme submitted by the R.I.B.A. which made the re-alliance of the Ulster Society with this Institute a condition precedent to the granting of the Ulster Society's application. The terms of the re-alliance were to be settled at a conference between the two bodies, and any matters in dispute at the close of the conference were to be submitted to the arbitration of the R.I.B.A. Council. As you have already learned from the Council's Report the conference has taken place, the terms of the re-alliance have been settled, and the only point still remaining in dispute is that very serious question of the Schedule of Fees, and this will be dealt with by the R.I.B.A. Council. I sincerely trust that we shall shortly be in a position to submit to you certain revisions in the new by-laws which will become necessary owing to the re-alliance of the Ulster Society with this Institute. I am convinced that friendly communication and co-operation between the two representative bodies of the architectural profession in Ireland would eventually result in uniformity of practice, which would be a source of strength to the individual practitioner, and at the same time the Societies would be in a position to make their influence felt by the building public, so that it would be able to discriminate between the properly qualified architect and the unqualified quack.

